THE TALKING MACHINE REVIEW

No. 62 1980

GRAMOPHONE "GRAND"

THE LAST WORD IN TALKING MACHINES.

THIS INSTRUMENT has no visible Trumpet. The turntable and mechanism are closed in, the lid being opened at will, as with a Grand Piano. The tone is softer than an ordinary instrument. As will be seen, the doors through which the sound issues from the diaphragm can be open, shut, or ajar, thus regulating the volume of sound. The instrument is designed in Sheraton style, and is a handsome piece of Furniture.

Price
50 Guineas.



MADAME PATTI writes:
"The Gramophone of to-day I find is such an improved instrument for recording the human voice to the older machines with which so many of us are familiar, that my hitherto objection to allow the thousands who cannot hear me sing personally to listen to the reproduction of my voice through the instrumentality of your Gramophone is now quite removed, and the Records which you have lately made for me I think are natural reproductions of my voice."

HOW TO PLAY THE GRAMOPHONE "GRAND."

To play the Grand the lid is raised, and the Record placed on the turntable, the machine started, and the lid closed. **The doors are opened either wide or ajar according to the volume of sound desired.** The reproduction of Gramophone Records on the Grand is particularly soft and pleasing in effect.

There are many kinds of Talking Machines. There is Only One Gramophone. The "Gramophone" is not a generic term. It describes instruments made only by The Gramophone & Typewriter, Ltd.

Genuine Gramophone Needles are sold only in metal boxes bearing our Trade Mark Picture, "His Master's Voice." It is most important that Gramophone Records should only be played with genuine Gramophone Needles.

MADAME MELBA writes:
"I have tried the Records and find them really wonderful reproductions of my singing. I feel that, in them, all the care and trouble to which your experts went last month have found great reward. My friends who have heard them are simply delighted with them."

On receipt of Postcard we will send Catalogue and Lists, also our Brochures, "Opera at Home" and "The Living Voice," together with Name and Address of the nearest Dealer in our Goods.

THE GRAMOPHONE & TYPEWRITER, Ltd., 21, City Road, London, E.C.

No. 810

ohio art

MIGHTY TINY T.M. Reg.

WORLD'S SMALLEST RECORD PLAYER



No. 815
MIGHTY TINY RECORDS
- 12 categories (4 records each).
- Blister carded.
- 2 dz. ctn. 2-1/2 lbs.

- Bright colors; rugged plastic construction.
- Operates by inserting record and closing lid.
- Record automatically starts and stops.
- Operates on one penlight AA battery (not included).
- Record speed adjustment permits sound control.
- Mighty Tiny and records made in Japan.
- Each record has full color sleeve.
- Packed in full color display box including 3 records.
- Mighty Tiny is 4-7/8" x 2-7/8".
- 1/2 dz. ctn. 5 lbs.

WORLD FAMOUS OHIO ART FOR QUALITY® BRYAN, OHIO U.S.A.

THE OHIO ART COMPANY
NEW YORK OFFICE: SUITE 901, 200 FIFTH AVENUE NORTH 10010 PHONE: 212/691-8000
HOME OFFICE: P. O. BOX 111, BRYAN, OHIO 43506 PHONE: 419/636-3141

32M MT70-1



Harry Lauder

Charles Wilmott

(Extracted by John Goslin from a book of music of Lauder's songs, published pre-1914.)

It has been given to Harry Lauder to prove, as an artist that no one can excell a Scotsman in the art of making friends, for among the music hall audiences of today, no one has a greater following, nor holds a firmer place in the hearts of the entertainment-loving public, than the creator of "She's ma Daisy".

Comfortable in your cosy stall, in one of the huge halls now to be found in all our large towns, take a glimpse behind you and above you at the sea of faces turned toward the stage as the electric signs bearing a number flash into light on either side of the proscenium arch.

There is a screed of music, surging with minor chords and a hint of the skirl of the bagpipes, from the orchestra and then - as if a sudden cyclone had struck the building - the tenseness is broken by a roar of delighted welcome as a quaintly garbed figure emerges from the wings and we are confronted by the popular idol Harry Lauder.

What if the type of character or individual he portrays be bizarre and foreign to us; what if the accent be sometimes so marked that we can scarcely follow all he says - the least perceptive in the listening crowd responds instantly to the undoubted drollery of the true comedian, and pays, in uncontollable laughter, his meed of homage to the genius which vivifies each of Lauder's impersonations, a genius which sets him apart as are North and South Poles from the performer whose only credentials to the title comedian consist of a red nose, baggy trousers, and an intimate acquaintance with domestic pests of varied type - mothers-in-law, amatory lodgers, and indulgent landladies.

The secret of Harry Lauder's success is easy to under stand. There is no superficiality or subtlety about his methods. The humanity underlying his characterisations appeals to us at once. He is a painter who never debases his art, though using a broad brush and strong colours. If he sometimes reads into life and nature some deeper meaning than fact actually justifies it is only to emphasise and bring into necessary prominence some point essential to the general scheme, as the caricaturist, by accentuating the curl of a moustache or the brim of a hat, makes an individual of a nonentity.

But it is undoubtedly to his striking mimetic gifts and power as an actor that Lauder owes most of his triumphs. Who that has ever seen that most remarkable of his many impersonations, "The saftest of the family" can fail to recognise his possession in a marked degree of that "art which conceals art"? If genius on analysis is proved to be "an infinite capacity for taking pains", here we have genius at its best. The vacant look, the occasional and spasmodic forgetfulness, the cunning of the village "loon" who, under a seeming daftness, is always getting the best of an argument or a bargain, the toning down to vanishing point of all that might touch a too-sensitive mind in such a portraiture, without sacrificing anything of its verisimilitude, reveal a power of building up a conception and eleborating details, without ever allowing the machinery employed to be apparent, of a most unique order.

Harry Lauder made his first appearance at Portobello on 4th. August, 1870, at half-past five a.m. At about the age of eleven he sang his first song in public, and soon had the inexpressible delight of winning the first prize in an amateur competition - a keyless watch, which for the first few days was scarcely ever in his pocket.This raised him to the position of hero among the mill boys.

During his first few years in the mill the family needs were so stern that he had but little time for the gratification of the ambition already beginning to inspire him. But as his brothers grew older, and were able to add their mites to the Saturday total, Lauder blossomed into a competitor at concerts, and a singer at soirees, resulting in the accumulation of so many medals and the absorption of so much soiree tea and cake. But an overwhelming joy was in store for him - the receipt of his first singing fee. It was only five shillings, but his feelings at becoming a "paid artist" can better be imagined than described.

A broader arena for the display, or, as a test of his powers now became necessary, and he accordingly entered the Glasgow Harmonic Competition in 1892, winning a medal at this important function for his rendering in a charcter of the song "Tooral-laddie". His return to the mines with his blushing honours thick upon him occasioned quite a demonstration, and led to such an attack of "swelled head" that the same evening the portentous announcement by the coming "star" to the girl-wife he had married only a few weeks before, that his mind was made up. He was going to "chuck the mines and go on the stage"; and as the result of replies to every likely advertisement he was engaged as a"comic" for a fourteen weeks' tour at the enormous salary of one pound fifteen shillings per week- wealth itself when compared with the fifteen shillings which had hitherto been his high-water mark in wages.

His duties were, to say the least, multifarious. He was baggage man, bill inspector, stage carpenter, check taker and lion comique, all in one. But hard as the work was, the life and the experience were altogether delightful and he was heartily sorry when the fourteen weeks ended and he returned home and proudly placed the whole of the twelve pounds he had saved in the domestic treasury - his wife's lap.

But now came a period of reaction; managers did not seem in any wild haste to inundate him with engagements: des pair set in, and soon he returned to the pit(coal mine).

Eventually Lauder was offered an engagement at Greenock Town Hall - three pounds for ten performances. It was a real success and he secured a lot of encores. This was followed by a tour of important towns which Lauder beg an with hope beating high, but finished almost broken-hearted. He was either first or last on the programmes,and often in the latter position sang to the orchestra, the attendants and the backs of the audience as it hurried out of the building.

Elation over a batch of engagements, with alternate dashes of delight and despair, are his most vivid recollec tions of this period of his life. But, though the wheels of the gods turn slowly, they gradually carried him on to his goal - London. Soon, the London public took him to its heart and his songs became household words.

UNDER THE DOUBLE LEO

JOHN GOSLIN

Thanks no doubt to the admirable Scottish habit of recording on the birth certificate the time of one's birth Charles Wilmott is able to specify the time and place of Harry Lauder's nativity;which in turn enables one to say that, astrologically, he was a double Leo - that is, not only was his Sun in Leo but he also had the sign rising at birth; so that his personality and manner of expressing it are one.

Leo is a fixed, fiery sign ruled by the Sun - Louis XIV the "Sun King" was one - but it is evident that Lauder was in some way "aflicted" in his birth chart, as he is small of stature: one H M V photo shows him sprawling against a cabinet Gramophone which is only marginally shorter than he. Interestingly, an afflicted Leo is said to have "more of the bulldog than the lion" - and there we find Lauder with exactly that breed of dog upon his lap! Mr. Wilmott, too, refers to him in phrases which echo the textbooks on the Leo native: calls him, indeed, a "lion comique" and says "he uses a broad brush and strong colours", which is a standard description of the Leo method.

Leos have a robust constitution - they work them- lv selves to death rather than rust away - and they are held to be represented by the "heart" both physically and psychically. (Another small Leo was Napoleon, who held - and largely achieved - grandiose schemes for the world with himself at the centre.)

They are generous, leaders, outspoken, dramatic - acting being a very suitable profession - and though they have a power complex, they are generous and sunny. . . . provided no one else encroaches into the spotlight. Leo in fact, tried to develop himself from the inside out, projecting and enlarging himself to spread sunshine over the world, while always being the hub of the wheel: under neath, they are often insecure and may well have a diffi-cult relationship with the father. They need to create something that is seen to be their own, personally, and gain the esteem of the audience; to be the King AND Jester at his court would be an excellent solution - and this of course Lauder achieved.

Leos are secretly children, with many faces, and an incurably romantic "black or white" view of life which they do not like to abandon - there is for them the hero, the villain and the happy ending. They set this out in bold strokes (Lauder, I feel, uses a shovel rather than a brush) . . . . and they leave someone else to clear up the materials and splashes. Leos organise vast schemes, but expect it as their due that various flunkeys will appear to do the donkey work; they are good at giving but poor at receiving (for that obligates one). They love to be needed they tend to "know-all" to the extent of declaiming bosh in a grand fashion, and have a "tendency to dangerous optimism".

In youth they must rebel against authority to become greater; they have the "swelled head" which Wilmott mentions and above all they hate disloyalty and betrayal. Lauder, it can be seen, fought his way up quickly from the dark of the mine to the floodlight of the stage (one of the early theatres of his success being, appropriately, the Royalty). Typically, he wrote virtually all his own material - tuneful sunny "romantic" stuff - and in the end carved out a fortune by commuting between England and America, performing and recording over and over again what seem to be the same three basic songs: one is sentimental about the "auld hame", the little cottage, being awa' and goin' back, etc.; number two is"humorous", the humour residing entirely in the proposition that there is something inherently uproarious in courting or getting married, or being mean; and the third is a "humorous" variant concerned entirely with drink. (The last two categories are also likely to be punctuated by hysterical laughter which grates even harsher than Charles Penrose, or the insincere chucklings of Billy Williams. Only a Leo could fail to see that other people might not share his rather juvenile sense of humour.)

In 1916 his only son, John, was killed in World War I and very typically Lauder the Leo recorded (on 20th.August, 1917, H M V D1, and on 27th. Sept, 1917, Zonophone G029)his "Appeal for £1,000,000 for maimed Scottish soldiers and sailors". This runs:-

> "I think we rather enjoy a change now and agin, so there-fore having introduced myself as a speaker let me say that I was talking with a friend, who said to me: "What is the idea of this million-pound scheme of yours?" I said if you give me your attention for a moment I will tell you. It originated during my visit to the Front. I said to the lads, "How are you getting on, boys?" They said, "How are WE getting on? Ha! We! We are win-ning." I said, "I can see and feel that." They said,er, "How are the folks at home and what are they going to do for us - after the War?" I said,"What do you mean,& what do you wish us to do?" They said, "Well now, lis-ten. The man who comes out here and goes West is fin-ished. The man who goes home safely will be too brave and honest to ever expect assistance from anybody. But it's the man who is maimed or broken whom we want you to do something for. Will you do it?" I said, "If I can." So immediately I got back from the front I - er - organised a general committee to raise a million pounds and am still organising committees all over the country. Lord Rosebery is the Honorary President and Lord Balfour of Burleigh is the Honorary Treasurer. The bankers are the Bank of Scotland, Edinburgh and London. To me it is the simplest thing in the world - a million Scotsmen to dig their hands into their 'pooches' and dig our a pound each. I have been of some service to my countrymen when I will have accomplished my aim. My appeal is to the English-speaking world, because the fears of the British soldier, standing on the street selling matches or laces after this war would make me wish to God that my son had not laid down his life for his country."

Here we have the Leo in action: a noble thought, a generous and huge undertaking ("they think in large round sums" says one writer) which is delegated to others all over the country; a love of loyalty and fear betrayal of "our boys"; a sublime optimism that a million Scotsmen would cough up a pound apiece; and a heart-touching reference to his own recent tragic loss.

Not long after, he became Sir Harry - of course! - went on recording to 1933, retired to"Lauder Ha' " in Scotland (but made occasional radio broadcasts up into the

(continued on page 1665 at the bottom right)

THE LAST WORD IN TALKING MACHINES!

The GRAMOPHONE "GRAND"

THIS INSTRUMENT has no visible trumpet. The turntable and mechanism are closed in, the lid being opened at will, as with a Grand Piano. The tone is softer than an ordinary instrument. As will be seen, the doors through which the sound issues from the diaphragm can be open, shut, or ajar, thus regulating the volume of sound. The instrument is designed in Sheraton style, and is a handsome piece of furniture.

Price 50 Guineas.



HOW TO PLAY THE GRAMOPHONE GRAND.

To play the Grand the lid is raised, and the record placed on the turntable, the machine started, and the lid closed. The doors are opened either wide or ajar, according to the volume of sound desired. The reproduction of Gramophone Records on the Grand is particularly soft and pleasing in effect.



"HIS MASTER'S VOICE."

There are many kinds of Talking Machines. There is Only One Gramophone. The "Gramophone" is not a generic term. It describes instruments made only by The Gramophone & Typewriter, Ltd.

Genuine Gramophone Needles are sold only in metal boxes bearing our Trade Mark Picture, "His Master's Voice." It is most important that Gramophone Records should only be played with genuine Gramophone Needles.

On receipt of Postcard we will send Catalogue and Lists, also our Brochures, "Opera at Home," and "The Living Voice," together with Name and Address of the nearest Dealer in our Goods.

TRADE MARK — GRAMOPHONE

The GRAMOPHONE & TYPEWRITER, Ltd., 21, City Road, LONDON, E.C.

1662 # The Monte Rey Story Part 6

(continuing the Mr. X. episode)

When the inspector came to our flat to tell us, I saw the funny side and he turned on me and gave me a shocking dressing down! This man, in the two years they had been hunting him, had ta' . the last penny from more than one girl, promising he could get her into B. B. C. programmes, had robbed others who were so poor they saw nothing to laugh at, etc. Mr. X. really was a louse.

We were in London when his case came up, so Maisie, still smarting from the fact that Mr. X. had eaten our bread and behaved as one of the family, decided, that for the first time in her life she would go to court. We were asked not to appear as they had so many witnesses that there was no room for me. I was shocked to note that many other singers had been taken for £250 as well. When Mr. X. came into court, he spotted Maisie, gave her a big wink and conducted his own case. To a B.B.C. witness, he said, "Is it not the case that one can get into the B. B. C. by a 'back-hander'?" Or words to that effect. He got hard labour, but nobody got anything back from him and he had a wife and kids who must have got the money, but he did not live at'The Ridings',-we did.

Yet, had he not eaten our bread and drank our wine and in that sense betrayed our 'friendship' he might never have been caught. One last word - the Brixton Police took charge of 'Gounod', so I do not know what came of it eventually. I received a letter from Mr. X. from Brixton Prison, telling me that 'Gounod' was his property, that he had composed it and that one day the quarter of it which was mine would earn me a fortune. That was "One day when we were young". I am now eighty and 'Gounod' has not yet come to life.

Being a singer who generally had the number one song hit, or one or two near number one, plus the Donkey Serenade in his act, I was usually on salary. Another method of payment was a guarantee of x pounds, generally two thirds of one's salary plus a small percentage. This meant that business was not expected to be good enough, unless you 'pulled them in', in sufficient numbers to earn full salary. The third method was simply a percentage, much higher than you would get if on the second condition but obviously the promoter was taking no chances and unless you did better than anticipated, you were the loser. In other words, you gambled on you name.

This last method was offered me once in a Northern Theatre and as I had appeared there more than once on salary and had always found this area good for Monte Rey, I wondered hesitated, but accepted.

When the date was due, we arrived at the Theatre on Sunday morning and it was then we realised why I was on the 'percentage'. As we came to the outskirts of the town, the previous week's bills had not yet been removed and they read "Alan (Donkey Serenade) Jones". As we neared the theatre, the bills had been changed and read "MONTE (Donkey Serenade) REY". No wonder I was on percentage but whoever was responsible for this booking of one singer following another and both using the same 'Donkey Serenade', was an idiot and could have come out of it very badly. During my career I never met Alan Jones and here I had just missed him. As he moved out, I moved in; a great pity because I should have been delighted to have met him. Though I never saw the film 'Firefly' in which he introduced 'Donkey', I was an admirer of his work in the 'Great Victor Herbert' and other films; in fact he gave me a second liking for the song "Kiss me Again" and in May, 1940, I recorded it for Parlophone.

Anyway, to return to the matter of percentages, I had been around for several years and Alan Jones 'in person' was new, so I did not think much of my chances, though when I enquired on Monday morning I was told the bookings were good. To cut a long story short, the promoter would have gained extra pounds had he put me on salary. The American played to capacity, but so did the Scotsman and I got more than my salary that week. Surprise! Surprise! Recently (1978) I saw and heard Alan Jones on Television when he joined his son Jack Jones on his (Jack's) programme. What a magnificent job they made of 'Donkey' between them, and what an exciting bit of production. Maybe I am a little biased in favour of age but I think the father showed himself to be a better actor, or maybe a better performer and certainly a better 'personality'. I hope that Jack Jones' admirers (of whom I am one) will not lynch me for putting him second to anyone - even his dad.

While on the 'after the war' visits from the American stars, on more than one occasion I followed Danny Kaye,which I liked doing. Danny could do everything and no 'comic' could really follow him. A 'glamourised', romantic singer could because this sort of voice did not challenge comparison with anything Danny did. I liked the times I followed him for the simple reason that the theatre dressing rooms were redecorated and refurnished. Mostly during the war, dressing rooms had become dowdy and a little worn but one accepted this.

For the Greats like Danny Kaye, Martha Raye, etc. the rooms were redecorated and some even had sofas and all home comforts. It was nice to be able to 'put one's feet up' and rest comfortably between the first and second houses.

Writing about re-decorating reminds me of the time I was in the Tom Moss Pantomime, at Aston Hippodrome.Knowing we were going to be in the same dressing room for six weeks, we cleaned, redecorated that room, put up new curtains, some rugs on the floor and installed a couple of old fashioned chairs, from a nearby antique or junk shop (a grandmother and grandfather armchair)and Maisie and I settled in comfortably. When we found we were to be there for a further seven weeks and sometimes three shows per day - which meant being in the Theatre from ten a.m. until ten thirty p.m., we were doubly glad of our decorating efforts. No, we did not leave our chairs and rugs to the people who followed us in but we did leave a very much nicer room tham they might have expected.

Once upon a time, there was a court case between an agent and one of his acts. For the sake of argument let us say the amount offered the agent for his act was four hundred pounds per week. Instead of giving his act the four hundred pounds offered for him, the agent offered his client two hundred pounds, which the client delightedly accepted and signed for, knowing nothing of the circumstances. In addition to this, the agent deducted ten percent of the two hundred pounds from his client, so he received in all two hundred and twenty pounds and the act only one hundred and eighty pounds. The court ruled this was legal. Maybe it was, I am no lawyer but this I know, the act got the job, not the agent, so even if it was legal it was definitely immoral.

Which brings me to something of the sort in which Maisie and I were mixed up. We decided to put on a few shows in the smaller theatres in which I would gamble on my name, take a percentage from the week's takings and pay the acts. Success or failure, for me, the acts still got their payment. So Maisie headed for London, got our agent to book several acts, including a double dancing act to open the show and again after the interval. In those days the usual payment for such an act was ten pounds, and though it does not sound much today, it was all right in the days of which I speak. Maisie, however, did not think it enough,so said she would pay (or I would) twenty pounds.

Please note that point. We had agreed to pay those

two young girls twenty pounds for a week's work. About Thursday of that week I received a letter from their agent (not mine), advising me to pay them ten pounds, less one pound commission and send eleven pounds to him. So he would get eleven pounds and they nine. I put the cat among the pigeons by calling the girls into my room and telling them they had been engaged at twenty pounds per week and this sum they would receive on Saturday night. I then wrote to the agent telling him that I had not engaged him for twenty pounds but his clients; further, that I did not work for him so would not be deducting any commission to send to him. I left him in no doubt that I was all for the 'pros' and not for his agency. I know there was a bit of a 'tizzy', but I never heard what the outcome was between the girls and their agent, and Maisie promised that if there was any real trouble we would simply swear "We engaged them for twenty pounds- not the agency". Today agents are managers etc. etc., and can take as much as they can get for the 'Act'. In my day, ten per cent was the legal limit but as I have shown there were ways of beating legal limit by a bad agent.

Before World War II, Music Publishers had to depend on broadcasting and record sales as the greatest part of their advertising for the sale of song sheets. In the 'good old days', one song could be broadcast by as many dance bands as there were - as many singers as there were and it was quite usual to find several singers and dance bands recording the same song, i. e. the 'plug' song. The song pluggers had a hard job working on their firm's publications and had to interview every available band and singer, even in the provinces.

This meant hard competition, which with some firms meant 'backhanders', to singers and in many cases 'special' arrangements to bands. The Song Plugger had no fixed hours as often as not I would be greeted by one or more before getting to my dressing room, during the interval, and even on leaving the Theatre after the final show, which would be around eleven p.m. I knew them all, some I liked very much but of course, I was not really much use to them unless they were plugging a pseudo South American type song - a tango-foxtrot or waltz, then I could have been. But the usual 'hit' songs such as 'O Mein Papa', 'Yes, we have no bananas", 'The music goes round and around', were no use to me though it was hard to convince the Plugger that such songs were completely beyond my style.

At any rate, B. B. C. Heads heard about these payments to broadcasting artistes by some Publishing firms. Not all of them did it, just a few. It was banned at once and anyone taking part would be severely dealt with. I did not know what was to happen to the bands, but I know that singers were never to be allowed to broadcast again.

However, human nature is the same everywhere. Before the 'take over' of Italy by Il Duce (Mussolini) there were unscrupulous agents, who for a sum of money, could 'fix' a student with an operatic debut in one of the provincial cities. It was considered a great thing if one could go home to London, New York, Paris, Berlin,etc., with the claim of having 'sung' some principal role or other in Italy. Mussolini, to his credit, put his foot down hard on this practice and ordered some of his Fascisti to see that it was stopped. All that happened was that one or two of the Fascisti took over the unscrupulous agents' role and did exactly the same thing. I knew an American who, in this way sang the role of Iago in Verdi's opera Otello and I myself had the chance, which I did not take. I always believed the labourer was worth his hire.

As I said, human nature is the same everywhere and so instead of the singer or bandleader getting 'presents', a few of the London B. B. C. Producers (there were very few disc jockeys in those days) took over and benefited. On one occasion I was singing in an afternoon 'cafe' concert and had been asked by a publisher to sing a new song. I had refused. A day or so before the broadcast, I was surprised to get a 'call' from someone connected with the programme, saying he wanted me to sing a certain song and I would be doing him a favour by doing so. Luckily, it was a song not unsuitable for my type of singing, so I agreed. I wonder what would have happened had the song been unsuitable - in which case my answer would have been 'No'. I mention this as a part of my story but I must make clear that by far the largest majority of Producers were honest and very strict about the rules and very nice people. Here let me point out that at my age (eighty) I do not have to flatter anyone, nor do I have to worry about telling the truth.

Once, a plugger showed Maisie and me a first class South American rumbustious song, which we said we would do sometime. After he had gone, we decided it would make a great opening for my act and got our pianist to interweave its opening with the few bars of 'Donkey', with which the curtain rose on my shows. Once the parts were interwoven, it simply meant that until I found a better song, this would be my 'opener', probably for months, as one had to keep on finding fresh material whenever possible.

During those early 'solo' days, B. B. C. Radio used to broadcast half-an-hour from a live Music Hall, an arrangement made between B. B. C. and the Theatre manage - ment and the artiste had no say. He could of course sing what he liked. I always refused to cut my act and then do the other part after the broadcast was over. Even though we were in Music Hall, that was not my idea of an artistic proceeding and so far as I was concerned, the people who had paid for seats in the Theatre came first. So it was arranged that I would go last, do my full programme and the B. B. C. could fade out when and where they desired - and therefore not disturb the Theatre audience. On the first occasion I was singing the South American song which could not be left out of the act. Three days later I received an unexpected cheque for twenty-five pounds - for plugging the song!

Some few weeks later the B. B. C. again picked up the show in which I 'topped', though some of the other acts were different. This time we had a couple of Irish lads on the bill, a terrific act, who never, ever, knew what 'time' meant. I warned the Producer about them and he curtly informed me he knew what he was doing and he had timed them perfectly by his stop watch. Well, the broadcast got under way and was going to time, until the two Irish lads got on stage. They went on and on and on - so long, in fact, that by the time I got on stage all the Radio Public heard was the opening orchestration of part of 'Donkey' and three - quarteres of the 'plug' song, then I was faded out. Nevertheless, three days later I had another cheque for twenty-five pounds. That was the only time I ever got plug money and as you will see, it was quite unsolicited. In view of the fact that I could not open my act without their song, they could have kept their cash. Later, as that song rose in popularity, owing to its many broadcasts by bands, etc., I decided to record it. It was a good seller. Of course, it is a long time since these happenings and as the whole style and set up of music and music publishing has changed, these are all things of the past. It was fun; these Pluggers were a wonderful lot of lads and I was sorry when their 'style' faded away.

This is a story of the Air-raid days, always dangerous for us and for everyone but Maisie and I were lucky.We experienced laughter, tears and even panic but somehow I believed we would never be hurt.

During our early days we had a flat in Myatts Park in a three -storied building which belonged to Lil Chunn (Chick Henderson's 'landlady' untilhe joined the Navy) who herself had been a 'pro'. She was so neat and tiny that one would readily believe she, at one time, did acrobatic antics on

top of a long pole, balanced by her father, a descendant of a famous American Circus family.

Lil had the bottom flat, we had the middle flat plus the garden and in the upper flat was her mother, stepfather and an aunt. Both ladies were circus people and had appeared before the 'crowned heads', of the most of the world's royalty. They were beauties.

Acting upon the instructions of 'Mr. Morrison' we got an 'Anderson' shelter, half buried it in the garden, then covered it with bricks and earth - then roofed it with grass roots. By the time we had finished, we considered we had an impregnable 'fortress'.

It so happened that we were at home the night London had its first air raid. When the sirens sounded, like dutiful citizens we made our way to the shelter, all five of us, plus gasmasks, water and an apple each and two halfgrown Schnauzer pups which I had given Lil. We could hear bombs exploding but in our 'underground' they did not seem to be very near and so after a time I decided to 'come up' for some fresh air. The night was beautiful, so I sat down in a garden chair. The sound of planes (we soon learned to know which were German) overhead was strange, the searchlights weaving their way across the sky and sometimes focussing on one of the raiders, seemed to me to be beautiful but somehow unconnected with us. Maisie popped her head up and said, "Sister Anne, Sister Anne, do you see anything coming?". "Not a sausage", said I - then suddenly I had the queerest feeling - I sensed, rather than heard 'something' but the hair at the nape of my neck started to rise and I threw myself into the shelter shouting, "Lie down everybody".

Not one of us was sure what happened after that; we agreed later, we seemed to be in a state of suspended animation, unconscious of our surroundings. When I 'came to', I had a dog under each arm (though I do not remember picking them up) and Maisie was biting hard into my left arm, having no recollection of deliberately doing so. Unwittingly she was obeying the instructions that if bombs were falling "bite on something soft". Finally, I said, "Give me my arm back Maisie", which broke the tension. We did not hear that bomb explode, so being the only able-bodied male I had to go up to find out if there was anything unexploded, lurking in our garden. So little did I know about bombs, I was even seeking among the cabbages. Finally I went to hunt for a Warden and when I found one he was up to his eyes and literally ordered me back to our shelter - "and stay there 'till it's light". Bombs had fallen all around but the one we never heard, as the Warden said, "Could have been so near - it deafened you pro temps". Possibly true, but I still wonder.

The morning light brought the saddest sight I have ever seen - a number of people all carrying a few bits and pieces, looking so worn and stunned, were being led somewhere near by a Warden. The sight of one old lady carrying her canary in its cage was something I will never forget. Only the canary was chirping merrily. As for Lil, Maisie and myself, we just cried. It was impossible to do otherwise. I had asked a Warden if I could help him and he took time to explain that they were all trained people, and untrained hands could be a nuisance, but he added, looking at the three ladies and the old gent beside me - "You have enough on your plate as it is."

Another time, when playing Finsbury Park Empire, (the Londoners by this time had had so many raids that they began to ignore them) on the Monday night the Theatre was packed. 'Freddie Forbes and Angela' were on that bill and Freddie, knowing Maisie's need for a 'front cloth' act to get my stage set up, was doing his "Communist" routine. His real act was with Angela and those who remember them will know how funny they were. This was in the 'Buzz Bomb' era. No sooner had Freddie started started than along came the buzzers. His act was supposed to take place on a soapbox in Hyde Park in view of the Dorchester Hotel, Cumberland Hotel, etc. He was insisting, "Brothers, that place belongs to you - everything belongs to the workers - go in and pinch the knives, pinch the forks, pinch the spoons - then suddenly he would look to the side, look amazed and shout, "Gor blimey, some 'bath-steward' has pinched me bleedin' bike". Just before he reached this point, a buzz bomb overhead stopped 'chugging' and that is when one knew it was landing, but where - no one knew. So on went Freddie, "Over there, brothers IS - 'brumps' - WAS a large building". He just went on with his act as if the bomb had not fallen in Finsbury Park. The lightening change of tenses following the explosion got him a wonderful appreciation from the audience and lots of laughter.

Then, following Freddie, it was my turn to be on stage. All went well until I reached my Goodnight song - when - chug - chug - chug, over they came, just as I was singing softly, "Don't ask me why I'm leaving, don't ask me why". I had an impulse to stop singing and say, "That thing overhead which has just stopped chugging is the reason why I'm leaving . . . Goodnight, Ladies and Gentlemen". The thought of what might happen then made me smile and most of the audience saw that smile and some also caught the significance of the words so they too laughed and gave me a great 'hand'. The next night, two of our acts were missing - both doubles acts - they scarppered away and of all places went hiding in Coventry which was blitzed next week or the following week.

This meant, of course, that Sandy Powell did three times his his usual work, Beryl Orde had to increase her time, as did Freddie Forbes and myself. Strange to say I never met those double acts again.

The buzz bombs did peculiar things; when they stopped buzzing they could go for miles, just as easily as fall at once. Once, when we were staying in a Preston (Lancs) hotel, Miss Diana Churchill and tiny baby arrived. In London there had been a warning, then all quiet and she was playing with the baby in her garden. Suddenly, out of the blue floated a silent buzz bomb, swept nose-down straight towards her. As she threw herself on top of the baby, about eight feet from her the bomb changed direction and swooped upwards into the air and out of sight over some houses. She grabbed the baby, dressed and landed in Preston. Diana was the wife of actor Barry K. Barnes. I bet she will never forget that experience. Maisie was unwell when we were in that particular hotel and Diana was extremely kind to her. I was working in a nearby town and it was "Wakes Week", when Lancashire goes on holiday. The Government had advised all workers to stay at home and I was asked to make a speech outside the Town Hall. I duly made for the town and could not get near the station exit for the thousands of people coming in, booking for Blackpool. Finally, I reached the Town Hall, where awaiting me was the Mayor, a few dignitaries, the Theatreners and an audience of one elderly lady, to whom I made my 'stay at home' oration. Even getting back to Preston I had to fight my way through the long queues still waiting at the station to get a train to Blackpool. So much for holidays at home.

Now, back to another air raid, this time in Cardiff. Before Cardiff, we had had a few trying weeks and as Maisie always insisted on going to the 'shelter' when the siren blew, we had not had too much good sleep. I do not remember why, but we were very late in arriving at the Cardiff Theatre and before the show, had not had time to locate our hotel. During the evening, second house, the siren blew and some of the girls were getting a bit jittery. I was amazed to see Maisie take a large woman in her arms and tell her everything would be alright. Anyway, by the time the show finished the "all Clear" had sounded and we set off, acting upon instructions of the doorkeeper, to find our hotel. It seemed to be pitch dark and we got lost. Suddenly the alarm sounded and there we were, in the middle of nowhere, not knowing where to turn and even had we been able to find our way back to the Theatre, it would have been closed. Suddenly

I sensed Maisie was going to run; luckily I had hold of her wrist but knew if I stopped her, she might have hysteria. She said, "I've got to run, Monte". And run she did, on and on blindly. Suddenly we banged into something which said, "What the hell, can ye no' look whaur yer gaun?". In that seemingly stygian darkness, it was the daftest thing I have ever heard! Between breaths, I asked this Scots soldier if he knew where the nearest shelter was, his reply being, "Shelter, who wants a *** shelter? Ah want a cafe for a cup of tea." Off he went. So off, too, went Maisie, full speed ahead with me holding on. I was just feeling her panic spread to me when I saw a glimmer of light, toward which I turned her. As we neared the gleam, I realised it was Cardiff Castle shelter and lifting her off her feet, staggered into this sanctuary and dropped the half-conscious Maisie.

Immediately we were surrounded by those on duty, asking, "Is she a casualty?" I had hardly enough breath left to gasp - "No, just panic". We had cups of very sweet tea and soon Maisie was asleep. The irony of all this was, when we left the shelter in the morning, we were less than fifty yards from the hotel we were seeking. Maisie told me she felt she had to run and run, though she had tried to steady herself but "run she must or burst" and run she did.I was stiff for days.

Which brings me to Whale Steaks. Maisie was a vegetarian on principle but I was not. On the menu of our hotel it said 'steaks, etc.' "Great", said I, ordering steak, which turned out to be Whale Steak. Yeuch! There was nothing else so we changed to another hotel - tried again. Again whale steak and again - yeuch! I am very much in favour of conserving the Whale species so long as I am never asked to try whale steak again.

Once, when appearing in Plymouth, a sailor offered to paint my picture if I would give him a couple of seats for our show. Of course, I agreed,though truth to tell, after he had seen the show on the Monday I did not expect to see him again as I half suspected it was a bit of a fraud. However, on Wednesday morning, true to his promise, he arrived at the theatre but all he could find to paint on was a large piece of cardboard, like the side of an egg box. He worked fast and in oils and we were absolutely delighted with the job he made. More than delighted, thrilled would have been a better word. At this particular period we had no home, just lived in hotels and took most of our goods and chattels with us. In Summer we would send much of our Winter clothes to my mother and in Winter she had most of our Summer clothing to keep for us. We never left that Portrait anywhere and Maisie always put it up in our hotel room. However, we were appearing somewhere in the Midlands and the following week was to be Birmingham.

On the Saturday morning, Maisie went through to 'Brum' to arrange that a record shop should stage a window exhibition of Monte Rey records. Apart from some of my best photographs, she took the Portrait as a centre piece. In the big towns one always used this idea, not only for publicity for the Theatre but also for the sale of one's records. I understood that the shop window looked marvellous even before Maisie left for her return journey to where I was. Alas - I never saw it - the Luftwaffe blew that window out and every record was smashed, my photographs torn and blown away and all I ever saw of THE PORTRAIT again were a few scraps of painted cardboard lying in the gutter. Anyway, pride went before that fall; I was getting fond of the handsome hero that sailor painted.

One had to be careful over this window display in one shop, so next time one visited that same town one had to agree to do a record autographing session in a different shop. These sessions were a good way of meeting the record-buying friends, apart from helping to promote the records.

Recently I was asked on Radio, what was the happiest moment in my career. The answer was easy, "When I was on stage at the end of my act, acknowledging the applause - these were my happiest moments." I suffered many bouts of fear before going on stage and have actually been sick quite often, two minutes before my entry. Rarely was I ever able to go on without a'care in the world', as I have seen others do and I confess I envied them. Of course, only Maisie knew what I went through because, having a mobile face, I was always able to grin and to appear at home. Two minutes after I was into my act, all fears had gone and I looked, and was, the most flamboyant pseudo Mexican under the spotlights. As I implied, the more applause, the greater the happiness.

Following this question, came another, "What was the saddest moment of your career?" The answer was again easy - the death of my mother. In a Theatre (I think it was York) where I was the sole top of the Bill and no quick replacement could be found, I got word that my mother had passed on and I could not leave the show. I do not agree with the sentiment "The Show Must Go On" because there are greater things in life than 'The Theatre'. However, my father told me on the phone "Your mother would have wished you to carry on - and so do we". Meaning himself and my brothers and sisters. So I stuck it. That week my choice of programme happened to include a revival of "Tristesse", (So deep is the night) which melody happened to be one of her favourites and that did not make the week any easier. It was a long, long time before I sang "Tristesse" again.

Perhaps it was coincidence that some years later, I was booked to appear in York and at that time my father died. His death was not such a blow, as I knew he was unhappy without my mother, who had been his sweetheart since they were kids at school together. As Maisie spoilt me, my mother spoilt him. I would like to add that they were a great father and mother.

During the time we lived in Myatts Park, we were playing Nottingham Empire, which was a good area for Monte Rey. One day we visited the old market where we saw an animal in a tiny cage and were not sure if it was a kitten or a pup. We soon knew, when it lifted its tiny head and gave the most dismal high pitched howls of misery. The bystanders thought it funny but we did not. The puppy was black and white with some odd streaks of white here and there.

Maisie said, "Poor little thing, it cant be old enough to be weaned, shall I buy it?" "Shure", I said, so over she went and came back, saying, "He wants two pounds for it and says it's a blue merle farm collie." "Two pounds", said I, "Just wait a second, I'll settle him", intending to get the pup for half that price. So up I went to the owner and said, "What do you mean, two pounds for a pup like that?" "Since it's you, Monte Rey", said he, "The price will be two pounds ten shillings, and that (said he laughingly) will teach you not to interfere between a vendor and his client, even though she happens to be your wife". He knew us. Much to Maisie's delight, I had to pay the two pounds ten! In an earlier chapter I have told how a collie pup named Whisky ate the new shoots of a 'Morning Glory', the result of a single seed brought back from Switzerland. The new pup from Nottingham market was the culprit. He grew into a most beautiful but stubborn blue merle Collie and became the most costly buy we ever made. (to be continued)

* * * * * * * * * * *

(continued from page 1660) 1940's and died in 1950 aged 80. Rather like Gracie Fields (a more complex character but one who became wildly popular simply for being herself) Lauder ended up as a much-loved character, full of good cheer, who was esteemed simply because he WAS Harry Lauder, and no-one else would do : a King within the world he chose, the theatre : and no Leo could desire more than that.

1666

JOHN Mc CORMACK

DEREK PAIN

It is thirty-five years ago since the death of John McCormack, but he has never been forgotten as being one of the greatest singers of the century. To those lucky enough to have heard him personally have never forgotten that wonderful experience and the greatness of such an artist. Words meant a great deal to him, when we hear him sing words such as heart, eyes, love,etc. they take on a meaning that only McCormack can bring to the listener. He had enthusiasm to tell a story and even the simplest songs become special.

John McCormack was born in Athlone, Ireland, on 14th. June, 1884. He came from a large family; in fact he was the fourth of eleven children, his parents were both Scots. McCormack studied at Sligo College and seemed set for a career in the civil service, but his first love was singing.

In 1903 he entered the "National Musical Festival" - Feis Ceoil, in Dublin. The first prize, a gold medal was awarded each year by the composer Luigi Denza, who acted as adjudicator. Each of the tenors who competed had to sing the test piece "Tell Fair Irene" from Handel's 'Atlanta' - and something of his own choice. McCormack chose to sing "The Snowy Breasted Pearl". It is interesting to note that the young accompanist for the occasion was Hamilton Harty... McCormack won the first prize - the Denza Gold Medal.

In October, 1904, he made ten cylinders, and this led to an offer made by the Gramophone Company for ten disc records in seven and ten-inch size, made in December. With the money received from concerts and recordings he was able to study in Italy. In October, 1905 he set off for Milan to study with Vicenzo Sabatini, whose wife had been a coloratura soprano. She was English, so she could have helped with any language problems. The Sabatini's famous son was Rafael Sabatini the novelist.

McCormack's debut in opera came on 13th. January,1906 at Sanova in Mascagni's "l'Amico Fritz". It was thought better that he use an Italian name. He changed the John to its Italian form of Giovanni, and used Foli as his surname. In the 19th. century there was the great Irish bass Foley - which was also the name of his bride-to-be, so the Italian form of this seemed appropriate.

After returning to London full of confidence, he found that lucrative engagements were elusive. Even the Gramophone Company rejected him. (One assumes that his records for them did not sell well.) He did record some cylinders - Sterling Cylinders. The management of Sterling being associated with Odeon Records, it is not surprising that he was asked to record for that company. His Odeon contract was to run for six years. This proved to be the turning point of his career. One can hear from these Odeon records how much he had benefited from his time with Sabatini.

On 15th. October, 1907, he made his debut at Covent Garden as Turiddu in "Cavalleria Rusticana". McCormack was the youngest tenor to have sung a leading role at Covent Garden. On 10th. November, 1909, he sang with Tetrazzini in "Traviata" at the Manhattan Opera House. Then he went with Melba on a tour of Australia.

At one of the performances McCormack was heard by Calvin Child of the Victor Company, who asked him to make some test recordings, which proved satisfactory. He was offered a contract, but he still had two years left on his contract with Odeon. The Odeon company agreed to release McCormack for the fee of £2,000. The Gramophone Company paid a half of that fee, so after making more than eighty sides for Odeon, McCormack signed the new contract in February, 1910, which did not lapse until 1938. In retrospect signing with Victor & the Gramophone Company was advantageous to McCormack, for the handling and distribution of Odeon records, in Britain especially, was poor.

He continued to sing in Opera, but acting was his weak point, so he took the gamble of deserting opera in favour of the concert platform. When he toured America in 1914 the composer Bimboni was his accompanist. McCormack's record sales were astronomical. At times he even outsold his friend Enrico Caruso. His records became part of a family's home - like tables and chairs. Jean de Reszke said of McCormack that he was a true example of bel canto.

By the time America entered World War I in 1917, McCormack had become an American citizen, and became involved in war work. McCormack, who was a very religious man and was closely connected with the church, became, in 1921, a Knight Commander of the Order of St.Gregory the Great and of the Holy Sepulchre. These orders were conferred on him by the Pope. In 1928 he became "Count" John Francis McCormack of the Papal Peerage.

In 1929, Fox Pictures engaged McCormack to appear in a film with Maureen O'Sullivan, Edwin Schneider and Andreas de Segurola - it was "Song of my Heart". He appeared in another film which was the first British Technicolor film - "Wings of the Morning", in which he did not act, but sang recitals as himself. His final farewell concert in England took place at the Royal Albert Hall on 27th.November, 1938. Altogether he left us nearly 600 recordings. Some snobs thought many of the songs he chose to sing 'rubbish' but his singing of them enhanced them - and won him fame and fortune.

His best-selling record was Charles Marshall's "I hear you calling me" with its beautiful bell like pianissimo. To me it's like silver to liquid gold. What Caruso was to Opera, McCormack was to the concert platform. McCormack was like a painter, his voice was the paint and brushes, the shellac was the canvas, tiny works of art in golden frames.

During World War II he came out of retirement to sing to the Forces and at works canteens to help the war effort, but it was costly to his health. After a short illness he died at Booterstwon, Dublin on 16th. September, 1945 aged 61.

"Though years have stretched their weary length between,
And on your grave the mossy grass is green,
I hear you calling me."

(Editor's note: I recall hearing John McCormack broadcast from uncongenial surroundings during the war - and it causes me to wonder whether the B B C has any recordings of any of these programmes. Pearl Records is gradually working its way through McCormack's repertoire. Some of this re-issue is dealt with elsewhere in this issue.)

* * * * * * * * * * * *

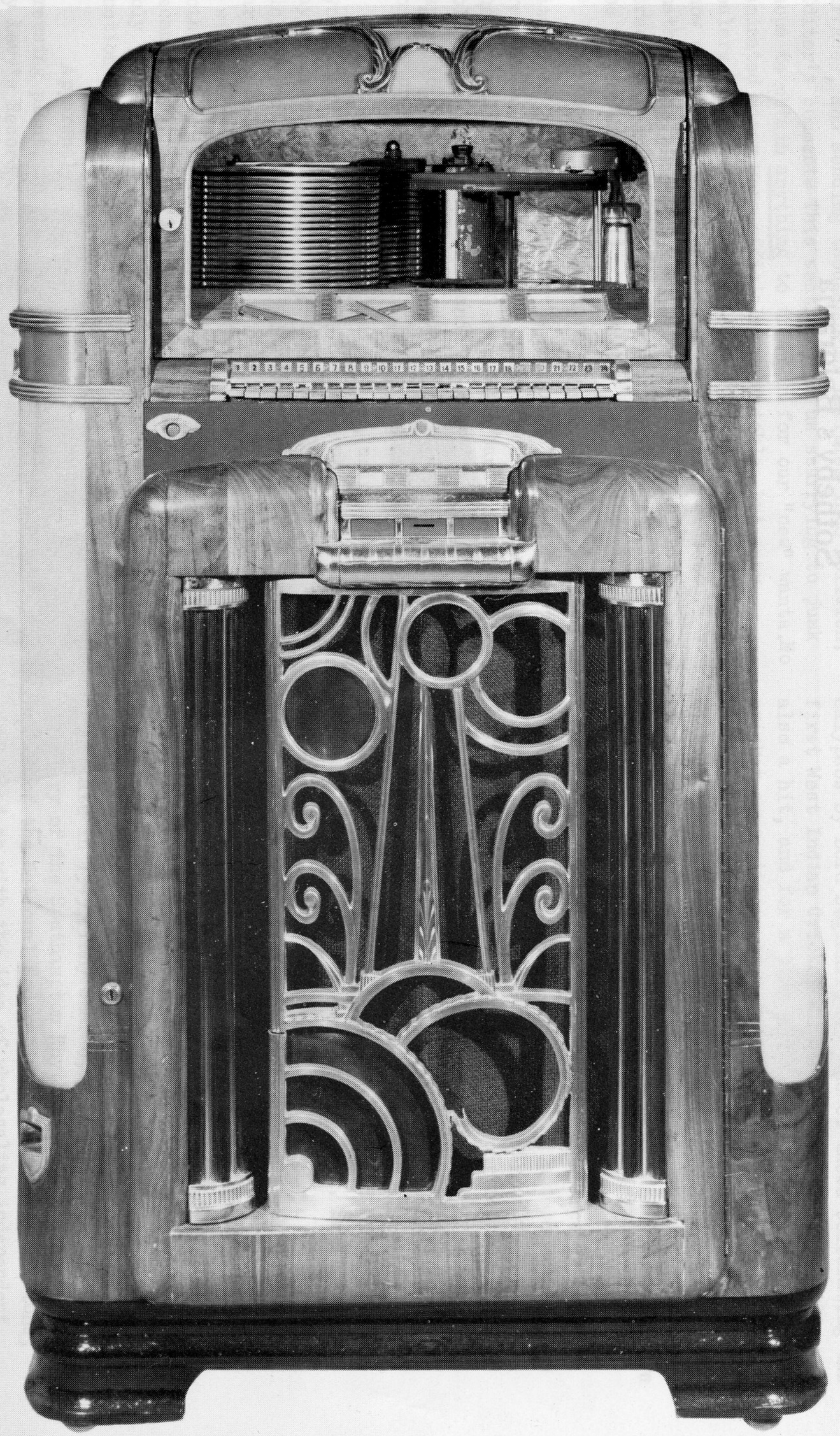
O B I T U A R Y

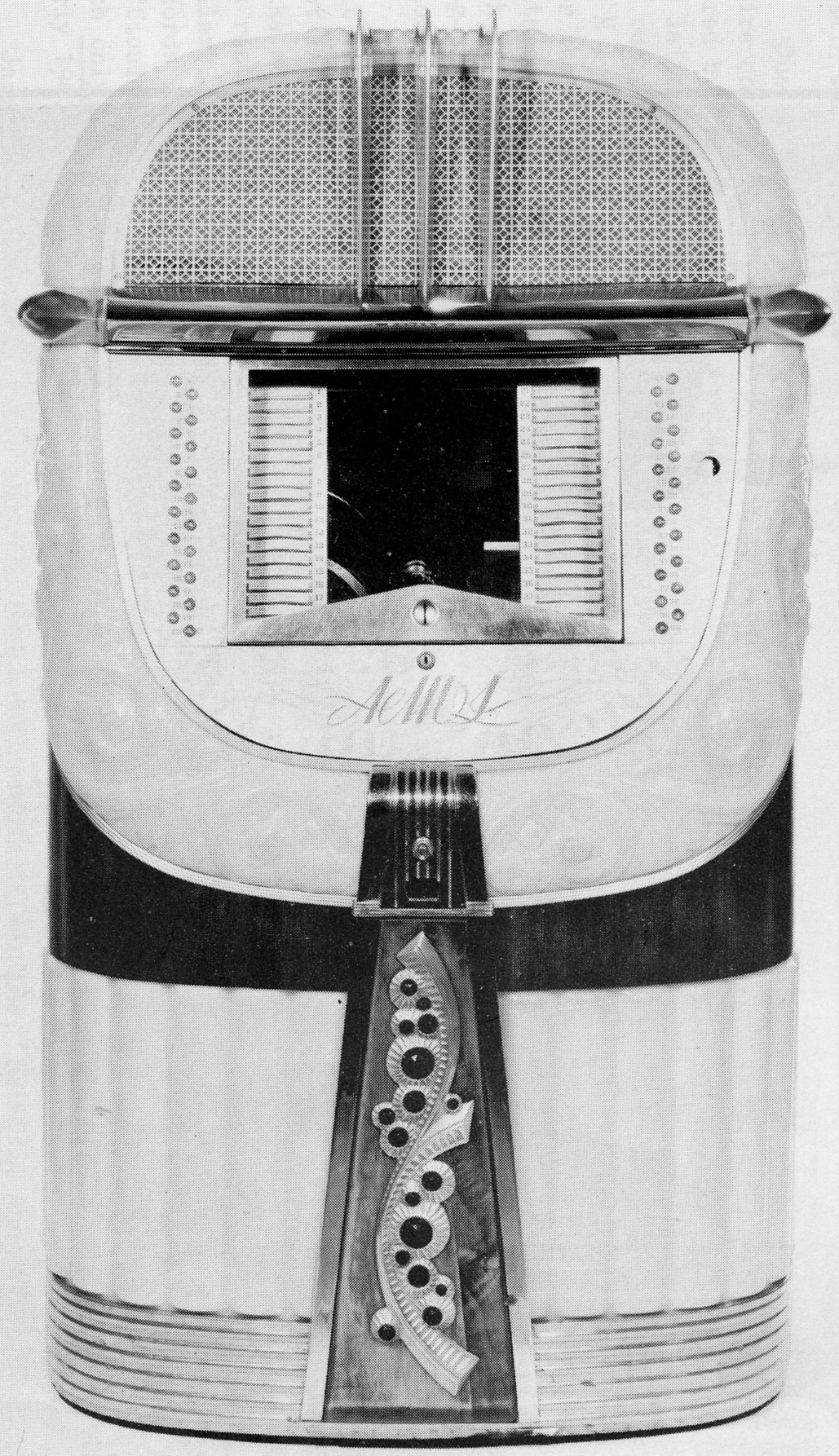
We are sad to hear that Billy Merrin died in July, aged 80, but are gratified that we published an article in his honour before that, and understand that he was pleasantly surprised to be still remembered.

We missed the press announcement at the time, news has reached us that Reginald Foort has died in America, aged 87.

* * * * * * * * * * * *

For organ fans - at the time of typing this, eight Lp records by Jesse Crawford, made in his later years for U S Decca are again available on labels of the MCA group -(MCA, Coral, Vocalion) - and are of both pipe organ and Hammond (electronic) organ. We have the MCA double-album, which is very good.
For Nelson Eddy - Jeannette MacDonald fans, a complete radio show from Sept.1948, has been released on Totem 1035. We can supply the name of an English importer/wholesaler of both Totem & MCA group records(of U S A).





Above. A. M. I. Model A - 'Mother of Plastic' 78 rpm juke box. U S A c.1946-8.

Left. WurliTzer 700. 78 rpm juke box,with original 24 selection mechanism. Cabinet designed by Paul Fuller incorporating ornate chromed fretwork over speaker. Illuminated playing playing compartment. About 4ft. tall.



MODERATE AMMUNITION: A STREET OF GRAMOPHONES FOR THE PROCESSION.

Sotheby's Belgravia



H M V Model 32

"INDEPENDENT" RECORD COMPANIES

REG COOPER

At the end of World War II, the record business in Britain was still on its feet, but only just.

Due to pre-war takes-over and amalgamations, the entire commercial output was to all intents and purposes shared by two groups. These were E M I and Decca, and,as the latter had lost stocks, files, etc. during the blitz, the output of shellac 78 rpm records came from one factory - E M I at Hayes. During the war, such projects as V-discs (for the troops) in U S A and other experimental developments in various countries had led to the use of plastics, such as vynilite, which were to make the issue of true long-playing records, in microgroove, a practical proposition.

The industry was not ready for the change-over at that time, and as shellac, which was the principal constituent in pressing records, came from India, and was rationed like most imported materials, the production of records was restricted to a few titles, which had to be good sellers. Those who are only accustomed to the flood of records which are now issued every month, will find it difficult to believe that the 'Gramophone' found itself with only five records to review in one summer issue of the early 1940's.

Jazz issues were negligible and fans used considerable ingenuity to surmount this difficulty. It was, however, extremely tricky to import records (or anything else) due to currency restrictions, but some collectors solved this problem by trading records with those in other countries on a 'gift' basis. (Your editor used this method with U S A and Australia!!)

The war years had also seen a decline in the quality of pressings, as old shellac records were traded in when one wanted new records, at a value of a few pence each (old money). They were re-worked, making some very gritty surfaces, and sending thousands of rarities into oblivion. (Editor's comment= This sent many of us scurrying to junk shops to obtain anything to trade in for our "new" wants.No laminated discs were officially acceptable, but many dealers took anything, then threw out the laminated ones. I know one dealer who donated his laminated records to Chatham (Kent) Borough Council. So for a while Chatham streets were paved with records, among which may have been the proverbial gold!!!)

Two types of independent producer developed from this situation; on the one hand the musicians and their supporters, who wished to record the bands which were emulating the revivalist lead of the George Webb band; on the other, collectors like Ron Davies and the late Carlo Krahmer who wanted to issue or re-issue jazz recordings which were no longer, or had never been, available in this country.

Ron Davies started Tempo records, using a very good vynil pressing, which alas was not as tough as our present day recordings, as many collectors found to their cost(as pickups still in use then were not designed for vynil). Carlo Krahmer founded Esquire records, and he catered for a wider ranger of taste including 'modern' and 'be-bop'. Both switched to shellac pressings as soon as supplies became free (in 1949), as the new material was considerably more expensive, and in relatively small batch production at that time.

Apparently, the only 'independent' company with pressing plant, in those years, was ORIOLE Records,operated by Levy's Record Shop, New Bond Street, London, and they were also producing their own records of special interest like 'The Sounds of Time' - a very fine documentary set of five 12-inch 78's, and a similar album set with excerpts from the B B C comedy show 'ITMA'.

In addition to their own recordings Levy's pressed records for other people, but due to continuing restrictions on raw materials, it was late 1947 before the first TEMPO records appeared, mostly re-issues of American recordings, but Esquire opened in the spring of 1948, with local recordings of traditional (Humphrey Lyttelton) and modern (Ronnie Scott, Pete Chilver) jazz and even Bill 'Candid Camera' Bramwell as a blues-singer/guitarist.

Freddie Randall made a couple of discs on a private (Fan-club?) label CLEVELAND later that year, but the main fare for collectors, apart from a trickle of big-company issues, was a steady stream of Tempo and Esquire recordings the popular Graeme Bell Band (from Australia) being on both, and indeed on other imported labels such as Pacific, which was just one of the many French post-war labels. Tempo also issued the Sullivan-Bechet Quartet and New Orleans Rhythm Kings, while Esquire had the Vic Feldman Quartet, with young Vic on drums, John Dankworth,clarinet and Eddie Thompson, piano.

1949 was the 'Year of the Small Label' with LONDON JAZZ (Humphrey L.), DELTA (Mike Daniels) 88 (Dobell's label with Cyril Scutt) and TAILGATE (Doug Whitton) featuring local groups, while JAZZ COLLECTOR (Colin
trated on vintage jazz re-issues (Ma Rainey,etc.) Well-known American labels were introduced here, like Mezzrow's KING JAZZ, MELODISC and SAVOY.

One of the more remarkable stories was that of POLYGON. Petula Clark was singing on radio and making films but her father who managed her, was unable to obtain her a recording contract. He therefore started his own label and one of the first issues was Jimmy Young's "Too Young" which became a hit. With Petula's records also selling well the label was eventually taken over by Nixa and became part of the PYE electronic company's record division.

Melodisc, in addition to jazz items, issued some calypsos by Lord Beginner, and one of these celebrating the first West Indian Cricket win against England, in 1950, was also a hit, and for a time was the 'signature tune' for BBC cricket commentaries on a later Test series. But despite MAYFAIR issuing Frankie Howerd's "The Trees / Three Little Fishes" and music publishers like PAXTON and BOSWORTH recording their publications, the small labels were predominantly devoted to jazz. JAZZ SELECTION and KING JAZZ were imported from France.

By 1949, the sales of most of these records were restricted because record dealers could not be bothered to order small quantities from a multiplicity of distributors, as they ere accustomed to obtaining their records through wholesalers (factors).

The Factors did not want to deal with small quantities either, and in any case the independents could not afford to pay extra wholesale discounts and often found it impossible to pay the normal shop discount. Small 'runs' meant higher prices than commercial 78s.

Unless, therefore, collectors were prepared to deal direct - an expensive business with postage and packing - they could not obtain 'small label' records, at all. The only alternative was to visit London where there were a few specialist dealers, although a few other towns had a specialist shop.

Late in 1949, Tony Starke, a Southampton jazz-fan, secretary of the Southampton Rhythm Club and a committee member of the National Federation of Jazz Organisations, approached me with the idea of wholesaling independent labels, so that we could stock records, issued by them and supply parcels of various labels, mixed, to record shops.

There were problems like the lack of money, but Tony and I went into partnership (nothing written down of course) and raised £100 capital from relations and friends, so that RECORD DISTRIBUTORS was born in September, 1949.

Melodisc
MADE IN ENGLAND
CAUTION-UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED
1451
(DA 2721)
MAYETTE MERENGUE
SYDNEY BECHET
COPYRIGHT CONTROL


tempo
RECORDS
R/T
UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING & COPYING OF THIS RECORD PROHIBITED
ALL RIGHTS OF THE MANUFACTURER & OF THE OWNER OF THE RECORDED WORK RESERVED
A10
MM12
Humphrey Lyttelton & His Band
When The Saints go Marching In
TRADITIONAL
Humphrey Lyttelton (co) Harry Brown (tb)
Wally Fawkes (cl) Pat Hawes (p)
Nevil Scrimshire (g) Les Rawlings (b)
Jim Robinson (d)
MADE IN ENGLAND


RELEASED BY JAZZ ART SOCIETY 65 BRAMBER RD. W. KENSINGTON. LONDON. ENG.
Jazz Collector
MA RAINEY and her GEORGIA JAZZ BAND
L 73.
Limited Edition
PA. 12357 (2376)
Chicago
Feb. 1926.
STACK O'LEE BLUES
(Rainey)
Ma Rainey (Vo.) Acc.
Joe Smith (C) Charlie Green (Tb)
Buster Bailey (Cl) Fletcher Henderson (P)
Charlie Dixon (Bjo)
Unknown (B)
PUBLIC PERFORMANCE OR BROADCAST WITHOUT PERMISSION STRICTLY PROHIBITED


DISQUE
HENRY
MARQUE DÉPOSÉE
N° H. 182
Accordéon
N° H. 182
Germain-Louis
Perle de Cristal
(G. HAMEL)
Polka
par M. COLOMBO, Accordéoniste
182 A
DISQUE A SAPHIR



As 'independents' could only give us 'shop discounts' and not even that, we had to split this on a fifty-fifty basis and we had the additional expense of parcel postage, the biggest headache being breakages, despite all types of packing being tried, including aluminum boxes!

We both had families and full-time jobs, so this was a spare time activity, in the evenings, and our wives were also pressed in to service, helping with the packing and invoicing. We bought stencils and paper, and on Sunday mornings we typed letters and advertising material.

With our restricted our restricted capital, we could not afford a large advertising budget, but we advertised in 'Jazz Journal', 'Jazz Music' and the 'Gramophone',aiming at the collectors to persuade their dealers to order records from us.

Obviously this was quite effective, as we were soon supplying records shops from Cardiff to Brighton to Edin - burgh and the 'Record Changer' (U S A) carried an advert- isement, the following year, by an American dealer copying the format of our blurb. We also supplied records at retail prices, by post, to collecotrs who could not obtain the records locally.

Although our overheads were small, we lost money on break- ages. It was also difficult to get shops to pay our small bills promptly, and the bank offered us a loan(unsolicited) but it was as well we did not accept it, as the following year there was a credit squeeze.

So after some eighteen months, we sold the business to Owen Bryce, who had a similar operation in London.

Regretfully, we left the record business and turned to publishing 'Jazz Music' magazine, and general distribut- ion of jazz magazines . . . but that is another story . . wherein we lost our proverbial shirts! ! !

Nevertheless we did assist many 'independent' labels to gain a wider market, and helped to persuade E M I and Decca that it might be worthwhile to issue a few more jazz records after all.

I found Owen Bryce's 'Complete Independent Label Catalogue' (May,1951) invaluable in reviving my failing memory in matters of detail - a true collector's item. I also referred to contemporary issues of 'Jazz Journal' (1948-51) and of 'Jazz Music' (1951-52).

Ivor Kirchin

Ivor Kirchin was born in London on 21st. January, 1905. While still at school he learned to play both the drums and saxophone. At the age of 14 he left school to take up music as a profession, and proved so adept, that only two years later he was leading a five-piece band at Finchley Casino, later renamed the Valhalla Club.

When his parents died Ivor left London and headed north to Blackpool, where he obtained a job playing drums in the resident band at the Metropole Hotel, where, it is interesting to note,that the pianist was a very young man named Gerald Bright.

After some two years Ivor left for Manchester, and after a spell at the Casino, he formed a 12-piece band to play at the Rivoli late in 1925.

Ivor married in 1926, and a son was born the follow- ing August. From the Rivoli the band moved to the Plaza, and by 1929 was resident at the Ritz Ballroom.

In 1929 the B B C decided to hold the Radio Show at the Free Trade Hall in Manchester, and a gala concert was broadcast from the Ritz with Ivor Kirchin's Band being conducted by Sir Dan Godfrey, Junior. It was just as well there was no television then because Sir Dan had little idea of how to conduct a dance band, and had to be prompted throughout the broadcast - but of course the listeners had no idea anything was amiss.

When the resident B B C Dance Orchestra had its summer break, the B B C had Ivor to provide the two Saturd- ay evening broadcasts from 10 pm until midnight. In 1930 Ivor came south to join the Mecca circuit. He went into Sherry's at Brighton leading a five-piece group with voc- alist Leslie Walsh.

After receiving an offer from Gaumont British, Ivor formed a big band, which became resident at the Regent Ballroom in Brighton, where he remained until the summer of 1939.

Ivor wanted to come back to London, so he rejoined the Mecca Circuit, and after opening the Locarno,Streatham, which incidentally was the first ballroom to have a revol- ving bandstand, he moved into the Royal Opera House at Covent Garden. When the 'Blitz' of London began during World War II, this was one of the buildings damaged, so Ivor took his band over to the Paramount in Tottenham Court Road, where he remained until the end of the war.

In 1946 I vor moved to the famous Lyceum Ballroom in the Strand. Around this time the Rank Organisation was

Alasdair Fenton

planning, as it later transpired, an ill-fated attempt to produce a musical film in the lavish American manner. It was called "London Town" and as well as featuring Ted Heath's Band, and American conductor Camarata, the opening sequence was written by Ivor.

However, shortly after Ivor had better luck, when Herbert Wilcox began filming his romantic comedy "Spring- time in Park Lane" starring Anna Neagle and Michael Wilding. For a ballroom sequence, in which the two stars jitterbug to the tune "The Shiek of Araby", the sequence was filmed in the Lyceum, and Ivor supplied the music.

Unfortunately, the following year, 1948, Ivor was injured in a car crash, which cost him the sight of one eye, and put him in hospital for three months. After he recuperated he was back on the bandstand.

In another Mecca swop around, Ivor came to Scotland in 1950, where he became resident at the Fountainbridge Palais de Danse in Edinburgh. After some three years the band moved to the Plaza Ballroom in Belfast. While there Ivor began a series of radio programmes for Radio Luxemburg sponsored by Curry's (electrical-goods retailers). However, as Ivor was desparate to come back to England, he never finished the series.

He moved into the Royal in Tottenham Court Road, and with his son Basil now in the drum chair, it was billed as Ivor & Basil Kirchin Band, the biggest little band in the world.

It became very popular with the younger dancers, and won the top award for the best small band in the "New Musical Express" polls of 1955/6 and 1956/7. Ivor contin- ued to tour and by 1961 the band moved north again to Liverpool.

In 1962 Ivor took the band to Hull where they remain- ed for some four years. One of the gimmicks was a gift night on Mondays sponsored by "Eyelure", when various ladies present were given eye shadow, lipsticks, cosmetics. In Novemebr, 1966, the band moved to the Sherwood Rooms in Nottingham, but a slight accident early the following year caused Ivor to terminate his engagement and retire from the scene.

He continued to live in retirement in Nottingham, until he moved south in 1980.

But, Ivor can look back on a very full and varied career. His band played for the European Jitterbug Champion -ships, they appeared on the first colour edition of "Pathe





EYLURE

Pictorial" in 1956, and the band, under Basil, toured the United States in exchange for Gerry Mulligan.

Many famous musicians passed through the ranks of the Ivor Kirchin bands, including Steve Race, Stan Tracey, Arthur Greenslade, Maurice Winnick, Teddy Foster, Geoff Love, Bobby Orr, Duncan Lamont and Max Geldray.

Very strange to say Ivor made only very few recordings. His 1930's band recorded four titles for Rex, playing specialist dances, with the voice of Adele England on the reverse of each, giving dance instructions.

Fifteen years later he made a few titles for Decca, then a series of discs for Parlophone. This later band used "Cherokee" as its signature tune, but his palais band used two. He began his dances with "Music Hath Charms" and always ended by playing "The Party's Over", when he and the vocalist put their coats and hats on.

Basil Kirchin is still very active on the music scene writing for films, including the United Artists feature "I Started Counting", and "Assignment K" made for Columbia. This then has been our story of Ivor Kirchin, who without doubt was the King of the Palais Bands.

The illustrations opposite show Ivor Kirchin at various periods of his career.

Chopin, poet of the piano

Of all composers, not one is so generally popular or so widely appreciated as Chopin. Yet it is safe to say that the works of no other composer are so horribly murdered by the amateur and the mediocre pianist. This is primarily because Chopin is played more than any other composer by the amateur and the mediocre painist. Musical insight is a possession of which few can boast in an active sense, although many possess it passively. With proper musical training it can be acquired to some extent, but real genius in this respect is God-given; it is as a tiny speck of yeast, which grows and expands with the mind until the whole soul of the artist is leavened. The passive appreciation is a different matter. If one walks through an exquisite garden, full of rare flowers one cannot but admire and appreciate the work of the gardener. But what proportion of those walking through the garden could as successfully perform the gardener's task?

The beauties of music, when properly brought out, appeal just as spontaneously as the beauties of the garden. The uncultured mind appreciates them immediately and indiscriminately, the cultured mind appreciates them spontaneously and discriminately, yet the productive ability in both cases may be equally lacking. Thus it is what Chopin suffers at the hands of thousands of pianists, who attempt to play him,for, while they can appreciate his beauties when they are shown them by others, they do not possess the ability to bring them out themselves. His works contain countless beauties, but these must be read not only upon the music but between the lines, for to properly interpret the poetry and emotionalism of the composer it is necessary to mentally create the same atmosphere as that in which he lived. For Chopin came into existence at a time of great political restlessness among his countrymen the Poles, and the surrounding influences of his time were reflected to an extraordinary extent in all his works.

To make a beautiful thing ugly is a very easy matter indeed. But to make an ugly thing beautiful is the most difficult of tasks. Yet it is a task that even Chopin occasionally demands. It is not to be supposed that all the work of any great man could possibly be of the same high standard, and Chopin is no exception to the rule. About one-third of his compositions are comparatively poor and in consequence, not played at concerts. Amateurs need only interpret those pieces specially fitted to their own temperaments.

This leads me to a point which I would specially urge upon all who play the piano. Each should early discover which particular works appeal most readily to his or her temperament. These should then be carefully studied and mastered one by one. Each piece that is thoroughly understood will open up some new avenue of thought which will in turn make possible the interpretation of some fresh and more complicated work. No piece can be mastered very quickly. Often it is a matter of years before one fully appreciates all the meaning and beauty of a passage.

Chopin- playing requires, above all else, an education among the works of other composers, not only because familiarity with other composers educates the musical understanding and cultivates a variety of temperament, but for technical reasons. The compositions of other composers may in some cases be more uniformly difficult than Chopin technically, but the works of no other composer combine such a variety of technical difficulties in individual pieces. To play Chopin, therefore, one must have thoroughly mastered all the means that every composer makes use of to obtain effect. And on the top of the variety of technique required comes the special study of the true Chopin pianissimo. Of so delicate a nature are some of Chopin's passages that to do them full justice, and to bring out all their beauties, careful and special study must be made of pianissimo effects. This can only be acquired by constant effort and practice, but it is absolutely indispensable for the renderings of the works of this master.

Another small technical point which the amateur must master is the ability to accentuate some particular note in a chord. It often happens that Chopin's melody- the melody that lends meaning to the whole piece - lies in the top notes in a series of chords. If all the notes of those chords are played with an equal accent the melody is lost and the whole meaning of the passage destroyed. The melody,therefore, must be accentuated and brought out,while the other notes of the chord must be heard like an accompaniment. Of the same passage of chords is repeated several times in a given piece. Such passages should never be rendered in exactly the same way every time. The difference may be simply a matter of tone, but an even more striking effect may be sometimes obtained by neglecting the original melody and accentuating the second note of the chords, which will thus sound like an alto to a treble voice. Such effects as these are arrived at by careful thought and study, but they often transform passages that would otherwise be comparatively uninteresting into bars of great beauty and attractiveness. The necessary technique for playing Chopin could never be acquired by reading anything that I or another might write, but it is possible to draw attention to noteworthy points in connection with specific pieces, and with this end in view I will run through a few of Chopin's works that are most familiar to amateurs.

The mazurkas I will dismiss in a few words. In them Chopin displays some of his most changeable moods. When playing them one seems to be dancing with, so as to speak, the tears in one's eyes all the time, for there is often an underlying note of sadness throughout the theme. Occasionally they break off into utter gaiety and wild, inconsequent joy. Sadness and joy are, indeed, strangely mixed up in them.

The preludes are always popular both with players and with audiences. The first of them reminds one very forcibly of Schumann. To play it is very refreshing, like a draught of cool spring water on a hot day, but the second is, I think , somewhat poor. The third, though it has not a very high meaning, is a delightful little prelude. The

melody is so smooth that it reminds me of oil floating upon water, while a sort of zither accompaniment is running The fourth, though more poetical than the second, would have been more attractive if written in the shape of a song for a lady's voice accompanied by a little harmonium. The fifth is one that is so difficult to properly interpret that one of the great pianists of the day once stated that he studied it for years before he ventured to play it in public. No.6 could very well be played by a 'cello and violin, but it is possible on the piano to get more effect than could be got with the 'cello itself. The seventh is gay, the eighth an exercise, the ninth makes me think of returning after a funeral, and in the tenth Chopin seems to me to imitate his master, Hummel.

No.11 is a fine prelude. There is melody all the time, and at this point in the preludes we begin to get genuine Chopinism. But it should not be played vivace! It should be allegro moderato. Liszt thought this prelude was nonsense if played vivace. In the 12th. Prelude,again, there is a mistake very commonly made as to the manner of its playing. If it is played presto, all the beautiful poetical meaning is lost, and it becomes a tour de force only. If it is played poco presto, however, not only does it remain a tour de force, but all the poetry in it can be brought out.

I do not like the 13th. Prelude. The 14th is all fun from beginning to end - a regular volcano of gaiety! The 15th is my favourite. It reminds one of an impromptu. The 16th is my great favourite! It is la plus grande tour de force in Chopin. It is the most difficult of all the preludes technically, possibly excepting the 19th. In this case presto is not enough. It should be played prestissimo or, better still, vivacissimo. No 17 is very majestic,and in it Chopin introduces harmonies not previously found in other composers. The 18th is really a cadenza. In it Chopin never repeats himself. From beginning to end it is brilliant and interesting. No 19 is another one I am very fond of, but I think it the most difficult thing in the world to play.

The 20th Prelude is a very beautiful one, but with the 21st I find fault - musical fault. It is obviously written for first violin and two 'cellos, and it is not piano music at all. It is most poetical, I grant, but, emphatically, it was not meant for the piano.

In the 22nd Prelude Chopin created energetic modern octave play. It was the first prelude of its kind in the world. In the 23rd Prelude pretty well all editions indicate short legato passages. Chopin never played such passages. He sometimes introduced a long legato passage, but never short ones of a few notes only. In the 24th the amateur would do well to remember that the whole beauty of this prelude is generally spoilt by the left-hand notes being banged. They should be masqué the whole time and should never be allowed to drown the right.

So much for the preludes. They are very beautiful and are worthy of the closet study and pains, not with a view of perfecting any stereotyped manner of playing each one, but of discovering the various methods which may be employed to bring out their beauty.

The amateur, almost without exception, practices them through and through in order to become technically perfect perfect as regards the actual playing of the written notes. He or she thus produces as absolutely colourless study entirely without interest and quite devoid of meaning.

Perhaps more than any other composer Chopin requires deep thought and study, for his nature was such that he created, quite naturally, particular effects of tone and colour arrived at by none of his predecessors. These effects cannot be merely copied from the works of anyone else, so that Chopin playing becomes a special study in itself, requiring special training and special methods of interpretation.

Even his most simple pieces are among the finest gems of our musical literature. Look at the études! Their worth does not lie in their merits from the point of view of musical composition, but in their immense poetical beauty. The very first one is among the harmonical wonders of the world. Yet this was written when he was but twenty.

Yet with the études as with the preludes, each will be meaningless if improperly interpreted. Many of the most beautiful pieces of poetry in literature would seem uninteresting and flat if read by a bad reciter. In the same way, a good reciter will make attractive a poem whose beauties are not so apparent. A fine painter will light up each little beauty in his pictures until the smallest detail is attractive and strikes the eye. It is only the mediocrity whose work is characterised by sameness and lack of interest. There must be no mediocrity in the playing of Chopin.

(The foregoing was extracted from part 5 of 'The Music Lovers' Portfolio of the World's Best Music' lent to us by John Goslin. Pachmann recorded Chopin's works and gave concerts, which he would interrupt to make comments on the music or his own method of interpretation. We thought readers might like to read an article by him on his favourite subject, even though, like himself, a little eccentric.)

* * * * * * * * * * *

O B I T U A R Y

L O U I S T O P I C. Since our last issue, we have learned of the death, at the age of 74, of Louis Topic, the 'veteran' Czechoslovakian record-collector and reader of this magazine. We give a brief obituary notice, by Antonin Truhlář, taken from Der Jazzfreund No.80, translated by John Want.

One of the key figures of the Czech jazz and record-collecting scene, the critic, publicist, archivist, Louis Topic, died in Prague on the 14th. March, 1980, having been born on 4th. October, 1905 in Rosteni, near Holesov, Moravia, in a poor peasant family. He studied at the graphics institute and between 1923 and 1938 worked for the Polygraffia-Chemigrafia Industrie in Brno.

At this time he became passionately interested in ballroom dancing and the contemporary dance music and jazz. By 1933 he was the Secretary for the Roxy dance band in Brno and the chief editor of the review "Dancing", the first specialised paper of this type in Czechoslovakia, in which he wrote on modern dancing, dance music and jazz. Those working with him were such as Emmanuel Ugge, Joe Jencik, Dr Emmanuel Syblik and Eric T. Vogel - all known outside Czechoslovakia from their activities in record-swopping and correspondence.

Louis Topic arranged many "Orchester Concourse" in Prague, Brno and Bratislava - a forerunner of present-day "jazz fastivals". As a ballroom dancer he won many first prizes at competitions in Europe and was associated with the Dol Dauber orchestra. In 1938 he became a professional and to 1945 toured with his lady partner Jamina Ben-Chenni from Oran in Algeria, whom he called "Lucky Star", from whence they travelled many European lands. He appeared in Hamburg in 1941 with Berhard Ette's orchestra, and made a short film for Union Films (Prague).

After World War II he worked for the Grammoclub, the Grammo-Revue and the Radio Journal in Prague and Brno as well as for various "dailes" and specialist journals. On retiring in 1965 he devoted himself to jazz and popular music. He built of a fabulous archive of records, books and other printed matter on the subject.

He was Honorary President of the Elvis Presley Fan-

(continued on page 1675)

Edison Dictation Cylinders

J. S. Dales

Having recently acquired a Blue Amberol dictation cylinder that revolves at 135 rpm, I became interested to find further details. But, a search through various publications and Edison literature has revealed very little so far. Perhaps advertising was confined to the Edison business publications.

These dictation records were exercises for increasing the speed of stenographers and practice for typists or transcribers from the dictating machine.

It was intended that the student should increase or decrease the speed of the record in accordance with individual ability. The speed of 135 rpm, no doubt allowed certain fluctuations of adjustment to the machine, as some phonographs are incapable of speeds in excess of 160 rpm

I have been unable to establish exactly when these records first appeared. 1910 / 1911 would appear to be a safe estimate.

Two sets of dictation records were issued. One set being a series of 25 two-minute cylinders, the other being a series of 12 four-minute cylinders.

Although one was able to buy the records individually it was strongly recommended to purchase a complete set. It was also advised not to play the records in a haphazard fashion but to play them one after another in regular sequence.

An instruction slip was supplied with each record. The text of the record was printed in longhand and the amount of words shown in graduations of 100. One was advised to convert the longhand into shorthand first, before taking it from the record.

The cylinders when first issued were of course black wax. These being the standard two minute and Amberol four minute types. When manufacture of wax cylinders was discon tinued in 1912 the sets were issued in the new Blue Amberol form, including those of the Two-minute type.

The voice heard on these records is that of Mr. J. N. Kimball, described as being a stenographic expert. I have been unable to find any information regarding Mr. Kimball other than he has a British accent.

With regard to the actual cylinders I have not seen any of the Black Wax type, therefore can only comment on those issued as Blue Amberols.

The recording speed of 135 revolutions per minute., is shown on the bevelled "title" end of the cylinder. The container is of the initial regular Blue Amberol type, such as having a dark blue flush fitting lid. The container label is printed in dark blue on light blue paper. The label shows the younger portrait of Mr. Edison. The lid label is pre-printed, provision having been left to add the record number and record type (2 or 4 minute) - These numbers being rubber-stamped in blue ink.

I assume then that the two and four minute Blue Amberol types were issued in containers having labels of identical design. I can find no reference to these records being issued outside the U S A, but no doubt they were probably made available to other English speaking countries.

The cost of these records in the U S A was $12·50 for a set of 25 two-minute and $6·00 for a set of 12 four-minute. Individual cylinders could be produced at 50 cents each.

I am indeed most grateful to Hal Birdsall of San Juan Capistrano, California, who has been able to supply a complete listing of the two sets of dictation records. The numbering and selections apply to both the Wax and Blue Amberol types.

2 minute (100 thread) series by J. N. Kimball

1. Six business letters, non-technical	416	words
2. Six business letters, non-technical	426	"
3. Five business letters, with addresses	433	"
4. Five business letters, with addresses	454	"
5. Four business letters, with addresses	459	"
6. Where Presidents are made (Garfield)	392	"
7. The village churchyard (Clark)	435	"
8. Ballots, not bullets (Curtis)	452	"
9. Napoleon Bonaparte (unknown)	435	"
10. Success (Roosevelt)	529	"
11. Sis's Funeral (Picayune)	453	"
12. Abraham Lincoln (Black)	454	"
13. A vision of beauty (Lloyd)	425	"
14. The tragedy of American Politics (Scott)	444	"
15. How little we know (Brandegee)	446	"
16. Heroes in Homespun (Watterson)	482	"
17. The Naval Pageant at Jamestown (Congressional Record)	542	words
18. A plea for disarmament (Cochran)	540	"
19. Good Roads (Sulzer)	540	"
20. Niagara (Dickens)	518	"
21. The memory of Plymouth Rock (Webster)	537	"
22. Jury Charge : Criminal Case	529	"
23. Jury Charge : Civil Case	611	"
24. Testimony : Criminal Case	670	"
25. Testimony : Civil Case	633	"

4-minute (200 thread) series by J. N. Kimball

1. Seven Business Letters, non-technical without names and addresses	667	words
2. Six business letters, non-technical with names and addresses	729	"
3. The American Farmer (Lever)	502	"
4. Dawn (Everett)	547	"
5. A Gentleman (Lodge)	606	"
6. Burial of the Maine (Chadwick)	645	"
7. If a man die, shall he live again? (Lease)	708	"
8. The Battle Ground (Dickens)	765	"
9. Kilkenny Cats (Talmage)	807	"
10. Argument (Doster)	825	"
11. Jury Charge : Civil Case	814	"
12. Testimony : Civil Case	913	"

* *

Louis Topic - continued.
Club of Czechoslovakia

As well as maintaining and interest in the music of his younger days, he also took an interest in today's pop and rock music, and was never absent from any major concert in the jazz or contemporary field. He was always a welcomed guest at any club or function. He was also a friend of such musicians as Louis Armstrong and Stan Kenton and a long list of others who visited his country.

With his death a piece of jazz and popular music history has left Czechoslovakia. He lived somewhat like a Bohemian, he had a sharp wit yet had a great sympathy for his fellow human beings and helped with advice and deeds. For more than 50 years he was a sensitive observer and and a moving participator in the modern cultural stream - an exception among his contemporaries.

\+ \+ \+ \+ \+ \+ \+ \+ \+

The 78 Record Exchange announces that a N E W and large list of Brass and Military Band 78 rpm discs for sale is now available. Price 25 pence, or two International Postal Reply Coupons (from overseas).

The 78 Record Exchange, 9 Lower Hillgate,
Stockport SK1 1QJ.

Mollie M. Hart
1, Hornsey Lane Gardens N. 6.

No 2324.

A PHOTOGRAPH OF YOU

WORDS & MUSIC BY
FELIX MENDELSSOHN
AND BILLY MILTON.



Photo by "SASHA"

FEATURED BY

HARRY ROY AND HIS BAND

London: FRANCIS, DAY & HUNTER LTD
138-140, CHARING CROSS ROAD, W.C. 2.
NEW YORK AGENTS: LEO FEIST, Inc., 56, COOPER SQUARE.
SYDNEY AGENTS: J. ALBERT & SON, 137-139, KING STREET.
PARIS AGENTS: PUBLICATIONS FRANCIS DAY S.A., 30, RUE DE L'ECHQUIER.
BERLIN AGENTS: FRANCIS DAY & HUNTER G.m.b.H. LEIPZIGER STR 37, W.8.
PRINTED IN ENGLAND.

6D NET.

Copyright 1933, by Francis, Day & Hunter Ltd

I'VE GOT SIXPENCE

(AS I GO ROLLING HOME)

Words and Music by
BOX, COX & HALL





Featured & Broadcast by
BILLY MILTON

BRADBURY WOOD LTD
MUSIC PUBLISHERS
142 CHARING CROSS ROAD
LONDON, W.C. 2
MADE IN ENGLAND

1/- NET

7036

BILLY MILTON -- The actor who plays the piano

Barry Pliskin

Billy Milton was born in 1905 into a non-theatrical family and worked for a time in the wine trade. In 1926 he won a cabaret spot at the 'Chez Henri' and started to obtain extra work. He then appeared at the Regents Theatre,Kings Cross, London, and was rapidly in the West End (London) and on Broadway (New York). So rapid was his success that it was only 1928 when he first understudied, and then replaced, Noël Coward in the New York production of 'This Year of Grace' opposite Beatrice Lillie. After touring with this around America he returned to the West End in another Coward play - 'Bitter Sweet' and had some featured roles in British films, at the same time fitting in cabaret at the Carlton.

1931 found Billy in Paris starring with Mistinguett in the revue 'Paris Qui Brille' - singing, dancing and playing the piano. He made a French film.

For the next big show he was back in London - 'Bow Bells' with Binnie Hale, and again filming, including 'Three Men in a Boat' and 'Aunt Sally'. After this it was to Australia in 'The Gay Divorce' and on to America to broadcast from Hollywood on the Shell Hour and work in cabaret at 'El Morrocco' in New York.

With a contract from B. I. P. he retruned to Britain to film 'Music Hath Charms'(with Henry Hall and his band), 'King of the Castle' and many others. He had another season in New York, this time at the 'Rainbow Room' of the Rockefeller Centre in 1938, and just before World War II made the film 'Yes Madam' with Bobby Howes. At this time he was doing regular radio work on the 'Horlicks Picture House from Radio Luxemburg, and from the B B C as The Arrow in 'Meet the Arrow, the Whistling Detective'.

During the War he served in the R A F and working regularly for E N S A . After the War Billy most notably produced, directed and wrote the 'Boltons Revue' and 'Billy Milton's Party' at the Boltons Theatre in 1948 and 1949, which gave featured roles to Clive Dunn, Reg Varney and Lionel Blair. The next year he was with George Robey in 'Touch Wood and Whistle'.

While stage appearances decreased after this, Billy appeared in character roles on TV, radio, and screen, and has had several featured programmes on TV and radio.

In 1967, at a time when "discos" began to replace real entertainment, he re-started entertaining at the piano in London hotels. With this work he notched up his third bandleader agent in Geraldo, having previously been with Jack Hylton and Jack Payne. From 1974 he has played nightly at the Chesterfield. Not content with just this Billy has recently finished work as a featured actor and musical director on the ITV series 'Funny Man', still writes music, and is working on a revue. In 1976 his autobiography 'Milton's Paradise Mislaid' was published, and a second volume is in preparation. The subtitle of this article is the professional billing Billy uses today.

Although the late 20's and early 30's were hectic days. Billy had a large number of songs published under his own name and as Kendall Chambers, and found time to cut records with many companies.

He always recorded for a straight fee and, because of its size, often with the minimum of rehearsal. However, anyone who has heard a selection of his records will agree that the results usually belie the haste and conditions under which they were made. The Filmophone session was accompanied by a liberal helping of champagne and an eye on the clock so as not to miss the boat train. Although Billy has played the piano since the start of his career he was never able to put down a successful take with his own piano accompaniment and the records with especially Kenneth Broadberry are the result of rejected takes.

The following is an attempt at a discography. The titles with an asterisk are those wholely or partly written by Billy Milton. Part one includes those where I have sufficient information to put them into date order; Part Two is those which I have outline details only.

Billy Mayerl (piano) late 1927 B'cast 10 158
The Doll Dance / I've got a sweetie on the radio

Kenneth Broadberry (piano) July/Aug 1928 Bruns. 178
Would Yer*

Vivian Ellis (piano & composer) July/Aug 1928
I never dreamt Bruns. 178

Harry Jacobson (piano) & Eric Siday (violin) August 1928
The best things in life are free /Just imagine.Br.191

New Mayfair Dance Orch, led by Carroll Gibbons
24 & 25 Oct. 1929

Bb17737-2	I'll be getting along	HMV B5726
Bb17736-3	Encore	"

Percival Mackey Orchestra November, 1929

3176-2	Aint misbehavin'	Met.1217; Pic 412; Oct 353
3177-2	Why dont your lips belong to me	Met 1217; Pic 413; Oct 353
3178-2	Naomi	Pic 412; Oct 355

(Note: Piccadilly as 'Ever Bright Boys')

Van Phillips & his Band

WA 9728-4	(I'm a dreamer) Aren't we all	Col 5512
WA 9729-4	If I had a talking picture of you	Col 5512

Percival Mackey & his Dominion Theatre Orch. November 1929

LO 416	Rio Rita	B'cast 12	2525
LO 417	Piccolo Pete	"	"
LO 418	I'm in love with you	B'cast 12	2526
LO 419	Ain't misbehavin	"	"

Four Bright Sparks November, 1929

WA 9781	My heart is saying	Col. 5674
WA 9783	Lovable and sweet	"

Four Bright Sparks November / Dec. 1929

WA 9803	The thought never entered my head	Col.5661
WA 9804	She such a comfort to me	"

Van Phillips and his band 14th. January, 1930

WA 9941-2	I'm like a sailor	Col CB6
WA 9942-2	High and low	"

Four Bright Sparks 20th. January, 1930

WA 9967	Hard to get	Col 5735

Orchestra Approx January, 1930

	S'posin'	Pic 464
	(I'm a dreamer) aren't we all	"

Four Bright Sparks February, 1930

WA 10052	Duke of Ka Ki Ak	Col CB10
WA 10054	Sweet nothings of love	"

Approx. May, 1930

	In the still of the night	Col CB78

September, 1930

WA 10610	Follow a star	Col CB140

Orchestra November, 1930

GB 2294-2	My description of you*	Decca F2115
GB 2295-2	Dancing with tears in my eyes	"

January, 1931

	Three Little Words	Decca F2234
	You're driving me crazy	"
	There's always tomorrow	Decca F2290
	Paquita*	"

Claude Ivy (piano) c.Mid 1931

F1417	She's a good,good,girl	Filmophone	280
F1418?	When your lover has gone	"	296

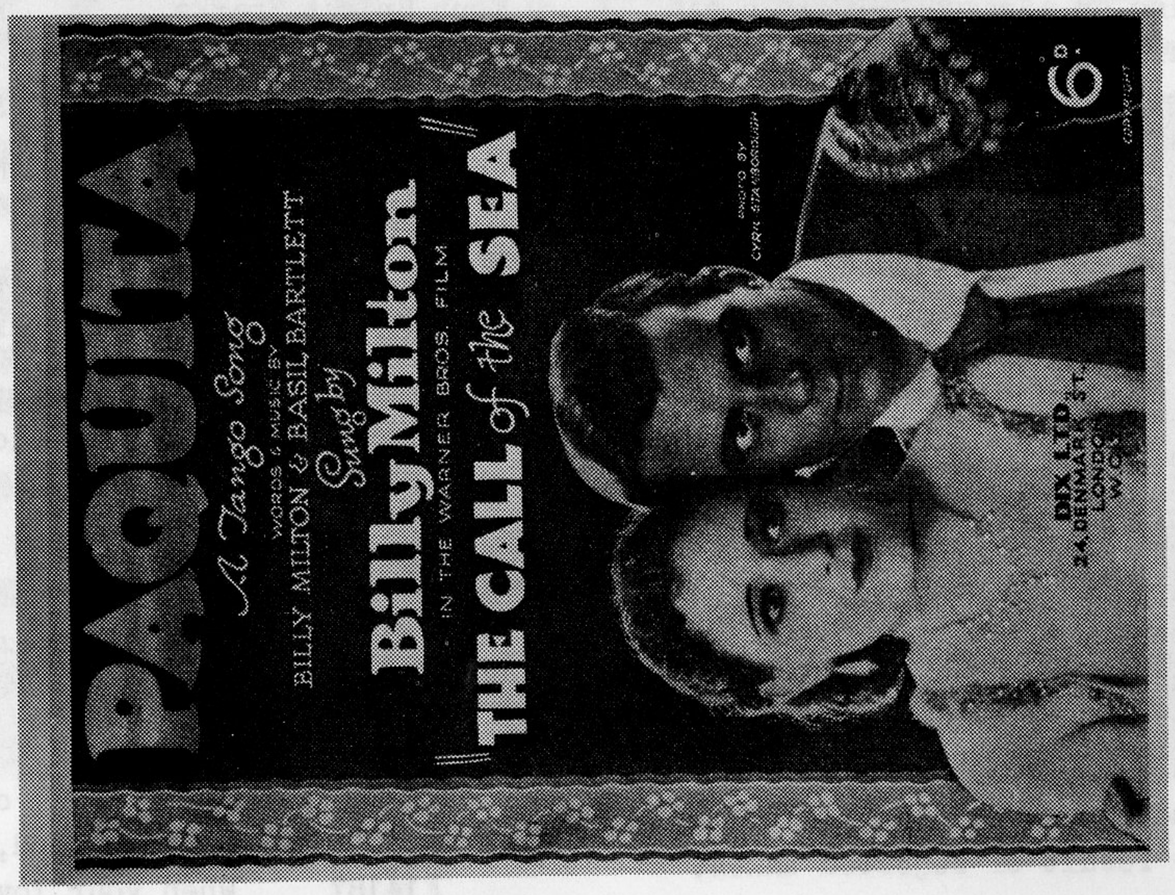


Billy Milton

NIGHTLY

Chesterfield Hotel

OFF BERKELEY SQUARE, W.1.



F1419? Running between the raindrops Filmo 296
F1420 I still have my dreams of you* " 280

Orchestra October / November, 1931
Blue Again Dec F2298
Indiana Sweetheart " "

Harry Roy & his orchestra May, 1933
CE 6077-1 No thrill at all* Parlo R1527
CE 6078-1 A photograph of you* "

Orchestra 19(?) October, 1933
You ought to see Sally on Sunday (GB6254-1) Dec F3730
My wild oat (GB 6255-2) "

P A R T 2.

Harry Jacobson (piano)
Ramona, she's wonderful Decca

Four Bright Sparks
If I had a talking picture of You Columbia
I'm on my way to Heaven "

Ken Broadberry (piano)
(OEA13112-3) Another Day H M V BD 1262
(OEA13111-3) Higgledy Piggeldy, my son John "

Orchestra I'm dancing with tears in my eyes Piccadilly

Additional to these eight bars of 'You ought to see Sally on Sunday' were used on Brunswick 01707 in January, 1933, for an all star record in aid of the Cinematograph Benevolent Fund entitled 'Film Stars Parade'. This there fore appears to pre-date the Decca recording. (matrix TGB 6541-1)

Four titles with Van Phillips from CB6 and 5512 are avail able on World Records SH 277.

Billy Milton gets vocal label credit on the records I have been able to examine with the exception of the Percival Mackey's and Van Phillips 5512. Interestingly, he does not get composer credit on the Harry Roy record - this being given only to Felix Mendelssohn.

Bill recorded under pseudonyms including Billy Shoreham, probably on Imperial, and possibly Cliff Clifford on Piccadilly.

All offers of records, compositions, matrix additions and corrections to this Billy Milton listing will be gratefully received.

I would accept a taped copy of a"78" temporarily if you cannot part with the record - until the "real" thing comes along!!

(see page 1690 for additional material)

THE FRED GAISBERG DIARIES - Part 6

June, 1901

Thursday 6th. 7 o'c went to Birnbaum's, where I had dinner. We chatted and smoked until train-time, when he accompanied me to the station. 11 p.m. I am off for Petersburg. Reached Eidkunen at
11 a.m. Friday, where I was met by Birnbaum's men, who assisted me clear my luggage. Here I had a Russian dinner. After a delay of two hours our train starts again. Wilna is reached by 6 o'c. Petersburg
Saturday morning at 8 a.m. 8th. June. The journey was awfully uninteresting, not having made a single acquaintance during the entire voyage. Rodkinson met me and we drove to the Hotel Victoria, where I take a 3R room. Rather a second class affair. After I wash I went to Kazanski Platze, where I had breakfast with Mr. & Mrs. Rodkinson.

The morning was occupied in unpacking and setting up. As I passed the office, whom should I see but Raphoff. He was overjoyed to see me, and gave me the customary kiss. He is a comical devil - only a few months ago he and Rodkinson were mortal enemies, and now they are bosom friends. He claims to be doing £2,000 of Gramo business a month. He went along with us to assist in purchasing a piano.

After supper Mrs. Rodkinson (and I) took a beautiful drive of 3 hours or so to the Estralke, a park formed by the Neva's mouth. It is a huge space laid in lovely drives, the roads on either side lined with handsome villas of the wealthy of Petersburg. I had often been here in Winter, but one can form no conclusion of the beauty of the "courso" when the ground is covered with snow, so the surprise was great. Tonight (although at this season there is no absolute darkness at any time during the 24 hours) the courso is crowded with carriages, all containing the most stylish people. The fiery spirited horses are what delight me the most of all. They are for the most part coal black stallions with manes and tails allowed to grow very long.

We reached home about 11 o'c. It was yet light. I went to my hotel and at 12 o'c you could read the signs on the shops.

9th. June. Sunday. Raphoff dined with us. Mrs. Rodkinson gave us a fine dinner. About 7 o'c Mr. & Mrs. Raphoff called for me and we took a long boat ride on the canals of the Neva to Arcadie, where Rodkinson met us.

15 th. Sat. Took the 3 o'c train to Wiborg, Finland, where we arrived at 7 o'c. Cuspidene Harfield, Mr. & Mrs. Rodkinson and myself formed the party. At Wiborg we changed cars for Imatra, where we arrived at 11 o'c. Then in the beautiful soft light of the midnight sun we drove for an hour to the Alma Hotel, where we put up for the night. Before going to bed we had a little supper and then took a stroll along the banks of the lake - or rather inland sea, for it was a great body of water. The night was charming, and the wildness of the scene and stillness of the water was inspiring.

16th. Sunday. We arose early. I and Harfield had a stroll before breakfast. After breakfast we continued our walk along the shore of the lake. Later on we had a long row over to a wild island about 5 miles off. While at dinner a heavy rain fell. We had to wait until it subsided before starting for the falls. These we reached about 2 o'c. We spent about an hour gazine at this fascinating scene. The fall is not high, but its great power creates a huge whirlpool, and, breaking on the rocks, the spray is thrown to a great height. We reached the station just in time to catch the train for Wiborg. I enjoyed the return trip very much more, as the country looked particularly fresh after rain.

I forgot to mention that we mailed postals from the Alma Hoff. Mrs. R happened to read one of Mr.R's in which he sent love to a certain 'Mary' in N.Y. She flew into a fearful jealous rage, and he followed suit and flared up also. Funny how the smallest trifle will turn a serene comradeship to a strained relation. They have these spasms almost every day. It seems to me that they could be avoided if one or the other were a little more indulgent.

At Wiborg we took a long drive over the city. The city (and I understand all Finnish cities) deserve(s) this compliment. It is clean, orderly and systematic. The people on the whole are thrifty, clean, industrious. Both cities and people show a marked difference from their neighbours the Russians, who are slovens - superstitious and dirty. The Finns are all very light, and

give the impression that they freeze up in the Winter and never thaw out. It must be a laborious job without let up to gain a living from that rocky country. The Finns have only their own coinage as a remembrance of their independence. We dined at a cafe situated in a public garden. The park was thronged with promenaders listening to a wretched military band. We took the 10 o'c train and reached Petersburg 2 o'c Monday morning.

17th. Monday. Made a few records and packed up. Took 10 o'c train for Moscow "The Mother of Russia". Rodkinson and Herr Gross the pianist formed the party.

18th. Tuesday. Labell met us at the station, where we arrived at 10 a.m. The distance is about 450 miles. We took quarters at the Hotel Continental. Set up and made 10 records. In the afternoon visited Labell's shop.

That evening we dined at the most popular garden in Russia, the Acquarium - a place very similar to Earl's Court, London. Labell, Rodkinson, Gross & I formed the party. I could see they were out for a "bummell" - all married men. It impresses me as criminally shocking the lax manner in which men observe their marriage vows After supper we went in the Theatre. About 12 o'c we decided to have dinner in a cabinette, and instructed the Head waiter to send us in four artists to sing for us. These happened to be a quartette of Austrian dancers and singers. Very swell girls and lively. They spoke German and one spoke English. Well for 3 hours we raised old ned, as the yank says. You could bathe in the champagne. When we left the sun was shining bright, but still the Garden was in full swing.

Weds. 19th. Resting up. A few records.

Friday - 20 - few records. Dined at Britannia, a swell Garden. Drove over to Strelna, then returned to Acquarium, where we had punch in company with the Beauties. Today I received a nasty letter from Dolly, and decided to press an extended stay. So I urged Rodkinson to telegraph Birnbaum privilege to take a trip to Kazan to make records.

Sat - 21. Answer received toay "Yes Go". So it was decided I should make the trip in company of Labell. Rodkinson & Gross were to return tonight to Petersburg.

I hate to give utterance to my disappointment in Dolly. The affair was more trivial than I could at first get myself to believe. It was simply a case of the fellow who has the most cash and is the greatest fool wins. I had not the first and was not the latter, so, "there you are", as the coster says. However, as I told her, I have her to thank for putting the spurs on me, as I made a decided proposition to the Company saying I must have a salary of twelve pounds a week or leave. You see what love will do. At that, I needed money. Everything balanced up in the end.

During my stay in Moscow I made records of the following artists - Tartakov, baritone; Sobinov, tenor; Davidov, tenor; Tamara, Russian chansonette. Altogether about 67 records. Shalliapin is a baritone I ought to have taken.

Sunday 22nd. I arose early and finished my packing. Took a stroll around the town; visited the regular Sunday bazaar held on a square set aside for that purpose. Here the poor make their purchases. The scene is very interesting. The articles on sale include everything imaginable - secondhanded clothes, shoes, furniture, household goods of all kinds, Most of the things on sale looked fit to be burned. Right in the open street the purchasers would try on the shoes or coats. About six o'clock Labell called for me, and after disposing of our luggage we drove to the Acquarium for dinner, then to the Station, where we took the train for Nizhni Novgorod. The distance is about 300 miles and fare was 11R. first class. Before nightfall entirely enveloped us we passed a great number of summer cottages, residences of Muscovites. (Editor's note: Modern maps of the USSR show Nizhni Novgorod by its modern name of Gorki, to the east of Moscow. Kazan is about another 250-300 miles further east and on the direct rail line east.)

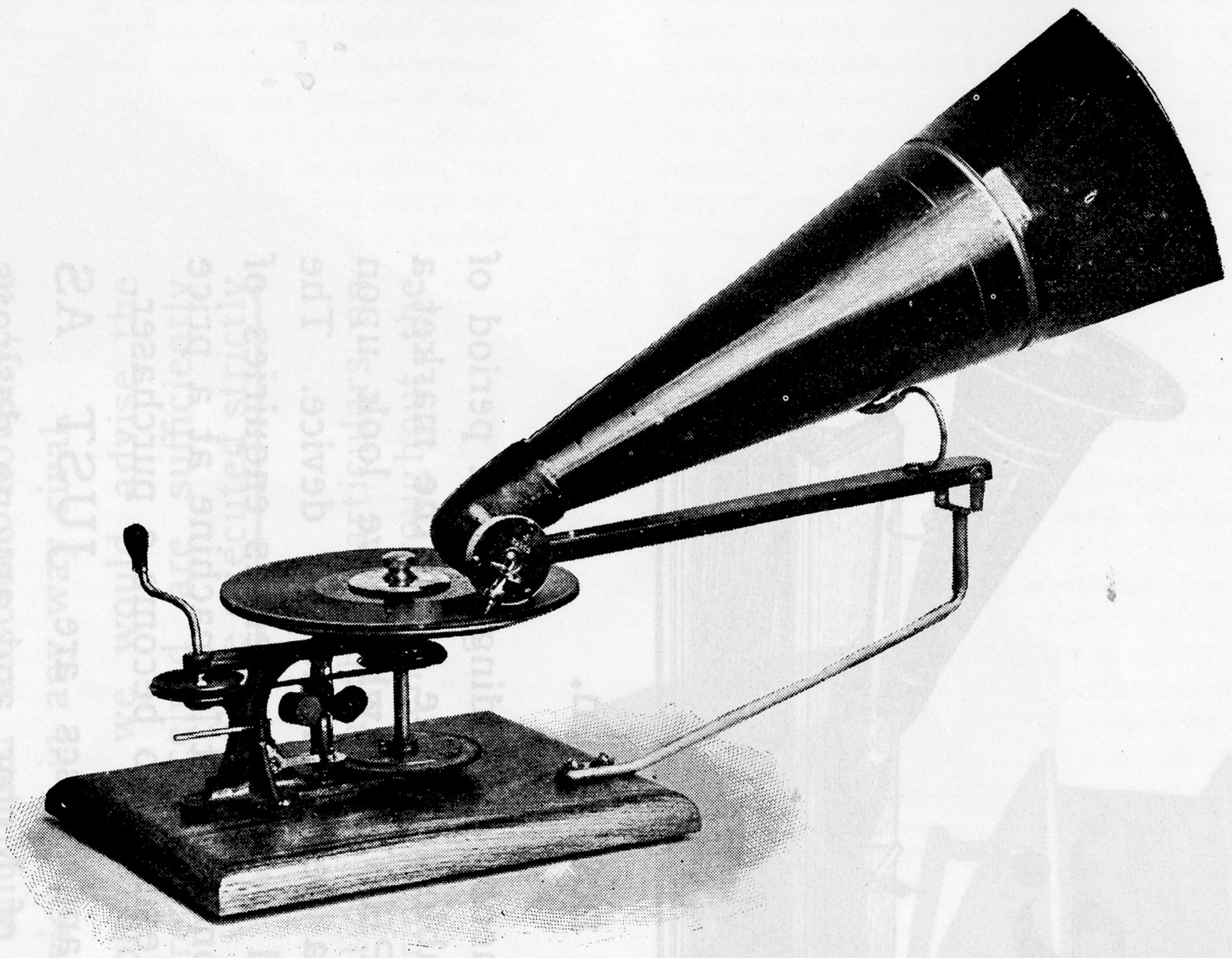
During the journey Labell told me some interesting stories concerning Raphoff's negotiations with Prescott (of Zonophone). One was very interesting. Raphoff had secured a capitalist in the way of a young officer who was to put up money to buy the Zonophone monopoly for Russia. So Raphoff telegraphed Prescott that all would meet in Paris to conclude the contract. So Raphoff, Skuridin, and the capitalist started from Petersburg with a bountiful supply of vodka and sacuska. At Wilna the conductor awoke Raphoff & Skuridin, who were in drunken sleep, and told them their friend had jumped off the train. They both got off and searched clear up to Petersburg for him. It appears while they were sleeping, he viewed them with distrust and lost heart in the undertaking, so got off the train and returned to Petersburg. So Prescott was fooled again.

Monday 21 - We reached Nizhni at 8 o'c, secured place on the steamer, and started to see the city. It is situated right on the junction of the Olga and Volga rivers. The great fair-ground is on the tongue, or peninsula, formed by the junction. To get to the town proper you cross a long bridge built on barges, then on the crest of the great embankment. I was surprised to see it provided with a trolley line. In crossing the bridge we stopped at a bath float and had a refreshing swim in the Volga.

We passed through the huge Bazaar quarters, now deserted where the fair is held. It consists of blocks and blocks of one-storey shops entirely open in front. True eastern fashion. The fair opens 15th. July (Russian calendar - 1st. August our time) and continues two months. Thousands of buyers and sellers of all Russia and Siberia come here. They say the sight is wonderful.

Labell visited a dealer of his acquaintance, and in so doing we drove through the better part of the town. For a Russian city it is exceptionally well-kept. At 12 o'c we boarded our ship (which looks more like a three-storey house-boat with paddle wheels) and began our journey down the Volga. The banks on either side are rather low;sand-drifts cause the pilot to be on the lookout continually. There is great traffic up and down the river. We pass a number of barges carrying oil and wood-cotton, etc. The steamers are antiquated but commodious. The scenery is interesting and quiet, but not striking. The passengers are all Russians, and uninteresting. The day is beautiful and cool,and I am enjoying the trip immensely.

Tuesday 24th. We arrived at the port of Kazan at 8 o'c a.m. Kazan is situated about 5 miles from the river. The drive of an hour through a low, flat country. These flats are covered with lumber rafts, probably floated down the river when it is high, then settled when the river drops. Kazan is on high ground rising rather abruptly from the flats, and is hence a naturally fortified city. As we approach it the sight is very fine. We stopped at our agents Malacapff, who had been commissioned to secure two rooms for us. He took us around to the Hotel de France where I rigged my outfit, and Old Malocapff chased off out to get Tartar artists. The first he brought in was a petrified, yellow-skinned accordeon player with a musty smell to him. Very likely did his best but his music haunts me still. We asked him would he stop if we paid him 5R., and bring in some one who could sing. He agreed. Next came two vile-smelling creatures with little squeezed up eyes, broad fat faces. Their love for hair made them tack on their heads a variety of greasy mildewed strands of false hair until it reached their knees. Their singing would

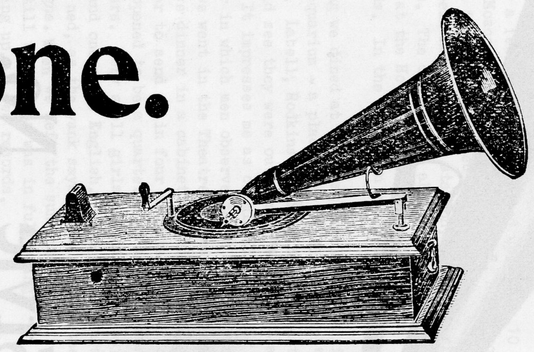


Gramophone—Style No. "2."

—Style No. "3."



The Penny-in-the-Slot Gramophone.



Price Complete, with Brass Horn,

Including 400 Needles **£8 8 0** Nett Cash.

Records, extra, 2s. 6d. each, nett cash.

AFTER a number of exhaustive experiments, extending over a period of nearly a year, we are pleased to be able to place upon the market a "PENNY-IN-THE-SLOT GRAMOPHONE," which we look upon as nearly approaching the ideal of a penny-in-the-slot device. The large sales of which we are assured by the numerous enquiries of our friends enable us to furnish this wonderful little machine at a price which will place it well within the reach of everyone desiring to become a purchaser.

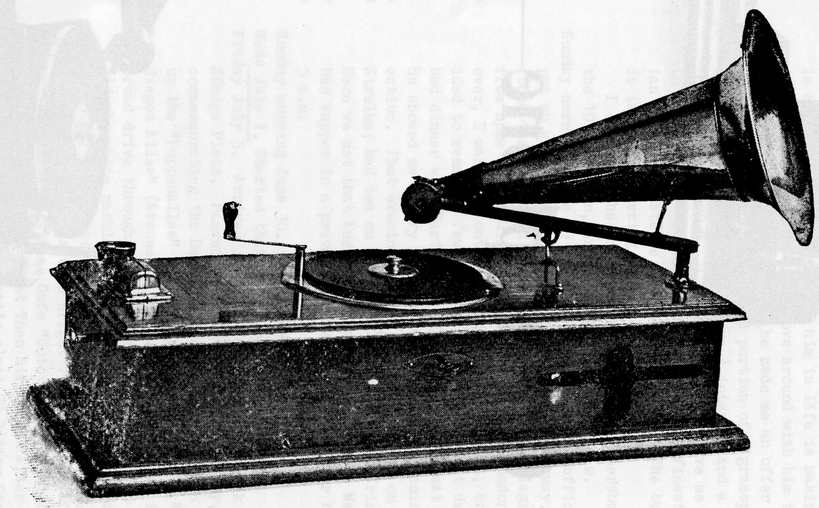
The Horn, Sound Box, Travelling Arm, and Discs are JUST AS ACCESSIBLE as in our ordinary well-known type of Motor, and anyone desirous of adjusting the machine or CHANGING THE DISC before starting it, may do so with perfect ease. Before the winding mechanism can be released, it is necessary to put a penny in the slot provided for the purpose, when the machine may be wound and started, after which it will run for ONE TUNE ONLY, and then automatically lock itself. The person using the machine may then change the needle and replace the record at will, and on placing a second penny in the slot the machine may be re-wound. This operation may be repeated any number of times.

We need hardly point out the great advantages of an Automatic machine in which the RECORDS or TUNES can be FREELY CHANGED with absolutely NO TROUBLE or SUPERVISION.

The earning capacity of a good penny-in-the-slot device is so well known that we need hardly say anything on this head. That the Automatic Gramophone will prove a remunerative source of income we have not the slightest doubt, and from the startling variety of the records which can be supplied, and their absolute novelty, it opens up a field which no other Automatic Musical device can in any way rival.

In order to secure delivery within a reasonable time, we would advise the immediate placing of orders, as the applications already received are sufficiently numerous to cover our supply for a considerable period. Orders will be executed strictly in rotation as received.

We shall be pleased to give the fullest information and further particulars on application, which may also be obtained from all our principal Agents throughout the United Kingdom.





Gramophone—Style No. "4."



Gramophone—Style No. "5."

bring tears to your eyes. The song would be a rhythm of about 8 bars, repeated over and over again, to the accompaniment of 5th in the bass (accordeon) organ-point fashion. We asked the accordeon player if that was the best he could do, and he said it was. He said Tartars have no artists or places of amusements, and he had to recruit these people from disreputable resorts. After they left, a priest came in and recited verses from the Coran (or better yet, sang).

A drive in the evening showed us what a considerable town Kazan was. The Russian part especially contains handsome buildings and churches. Streets are orderly, and there are plenty of parks. But the Tartar section is beyond doubt the dirtiest, filthiest, vile-smelling place I have ever come across. All the Tartars have that peculiar Oriental smell about them that seems to asphixiate you. I always felt faint when near them. They are quite Oriental in appearance. Small eyes; expressionless immobile features. The women of the better clans are never seen. Strict seclusion is enforced, and should they go out it is always closely veiled. The custom is a laudable one if all women were as ugly as the commoner class we saw.

We had dinner in the garden, a resort similar to the Acquarium of Moscow. We went in hopes to find some Tartar talent, but only Russians were here and only Russians catered to. Only one or two Tartars were even to be seen among this great crowd. We did however make the acquaintance of some beautiful Russian girls. One was a pure type of Russian blonde, and the other of gypsy-type, dark. It cost me about $25 for their society. It cost Labell the same. I must say there were some fine-looking women here, but all were Russians.

Weds. 25th. Our first people were some Tartar students with their master. They sang us some songs. Then two more women. Later another man. The different songs these people sang sounded every one like the other. In the afternoon we went to a Tartar shop to buy some slippers which they are adepts in making and designing. We pass a number of interesting characters and shops - every thing Eastern in character and colour. We had a lively time bargaining with the shop-keeper and in consequence of which we got things one third cheaper. On this street was a Mohammedan mosque. In returning to the hotel we passed the Kazan River and took a swim.

That evening Labell had supper with the agent and I devoted my time to packing. After finishing this job I took a furman and drove around the town, then to the Garden where I had supper and a short chat with my Gypsy beauty.

I met Labell at the hotel and we started out in company with our accordeon friend to a Tartar wine house, where I lost all of the little respect I ever had for them - filth and smell - no name. Before charging the Russians with being dirty, one must get his standard of filth fixed by visiting this joint. They crowd about 8 men and 8 women in an unventilated box of a room - in the centre a table with a kerosene lamp. The harmonica would start up one of the merry monotone dirges, then the crowd would join in and continue for half an hour with the most solemn expressions on their stony faces. Well we saw all we could and got out as quick as possible.

I wanted to take a photo of two girls but they refused saying, "God would be displeased". A rouble induced them to forget Allah. These girls instinctively cover their faces when a man looks at them. We tried to get them to take off the mantel in singing in the machine, but without it they were as embarrassed as young school girls.

Thurs. 26th. We early and, settling up our hotel, we drove to the Port and got aboard our steamer. This proved a better boat than the one we made our down-journey in. A piano on board helped me to pass away time. The day is fine. Navigation is very uncertain as the sand-bars shift so continually, and a man is always stationed in the bow of the bow of the boat. He has a long pole with which he sounds the depth, and all during the night you can hear him calling out "vocim", "davit", meaning 8, 9.

Friday morning the 27th. we reached Nizhni. Here we remained during the day, and had a very interesting time watching the river front. We took two baths because the day was hot, and dinner we had in a club Cafe situated up on the crest of a high slope overlooking the city and river. From this point the view was grand. The city is well provided with electric tramways, and is in this respect far ahead of Petersburg.

About 9.30 p.m. we took the train for Moscow, arriving there about 11 o'c

Saturday. I had dinner with Labell and Jacobs. The latter is a rich merchant, part-owner of Labell's business. He is a hard Jew, and his only aim in life is making money. During the morning I drove around with him to his different stores. At dinner he made me an offer to take charge of the mercantile portion of a gramophone business in Russia, offering me ¼ interest and a cash payment of 10,000 R. I told him he must give me time to consider it. I visited the largest and finest Russian bath in existence and had a fine bath. The building is immense, covering nearly a block.

I dined at the Acquarium and left for Petersburg on the 10 o'c train, arriving there about 11 a.m.

Sunday morning, June 29. I went direct to the office and put up with Rodkinson, as his wife was then away. I found there awaited me numerous and urgent telegrammes from home office directing me to return to London. However, I was worn out by so much running about, so decided to remain a few days in Petersburg. That day we had dinner with Harfeld in his flat on the great Moskia. He showed me a very interesting and valuable coin collection. That evening Norbert and I drove out on the Strelka; had tea on the boat, and stopped by Cristofski. Here we met that American singer Violet Holes. We all had supper in a private cabinet and started for home at 3 a.m.

Monday morning June 30. Made a few records.

Weds July 1. Started this night for London.

Friday July 3. Arrived in Berlin 6 a.m. Took a walk in the Königs Platz. Passed by the Monument of Victory, commemmorating the Battle of Sedan, 1870. I then passed up the "Puppenallee" as the Berliners call it - "The Sieges Allee" (Avenue of Victory). This avenue is a broad drive through a dense wood. It is lined on either side by white marble statues of the rulers of Prussia up to the present time. It is a beautiful sight, especially as it was this bright July morning. After a cup of coffee in a fine Cafe "Unter den Linden", I drove to Ritter Str. where I met Theo Birnbaum. After a talk with him I visited Prescott's place 72-Ritter Str. where I met Dan Smoot and Fred Prescott. I took the 12 o'c train for London, arriving the morning of 4th. July.

I spent about a week in London. During this time I struck Mr. Owen for a raise in salary. We concluded these terms: my salary was to be £12 a week for a year, then for the 2nd. year it was to be £13 per week, and 3rd. year to be £14 per week. I agreed to this arrangement.

11th. July Saturday. Mr. Owen started for America.

Tuesday 14th. I started for Italy. Arrived at the Italian frontier, "Chiasso" at 8 o'c.

Wed. 15th. Here I was detained on account of my luggage, which the officers were unable to examine. I put up at a cheap hotel - the best this village afforded

Next morning I spent at the Custom House, and finally after a lot of trouble cleared my baggage and continued by

1901 the 12 o'c train for Milan, arriving at 2 o'c. I went to the Gramo office, where I met Michaelis and Miss Wolseley. I put up at the Hotel Milan as usual. I stayed in Milan about three weeks, and during this time I was for the most part ill with yellow jaundice. One Sunday Mr. Michaelis, his wife and I visited Monza, where King Humbert was murdered. We walked through the Palace grounds and dined at a small village inn. I also visited the room in the Hotel where Verdi died. I saw Miss Wolseley off on her trip to London and later on to Archangel, Russia. To this place later on in Sept I sent her £25 to return to Milan.

Sunday Aug.8th. I started for Zurich, where I met Michaelis I stayed here three days. While here I had a chance to take a trip on the lake. It was a beautiful day and the scenery was grand. We stopped at a small village & visited an old castle situated on the summit of a rock. One evening we spent lounging around the lake-front.

Weds. 11th. I started early in the morning for London by way of Bäle. All the way up to Bäle our train followed the Rhine and we passed a couple of falls. The country here is simply entrancing. I arrived in London late that night, and was met by Will. Next morning I met Sinkler Darby, who had just returned from America.

Sunday 15th. We spent the day at Windsor, just hanging around the river and thoroughly enjoying ourselves. We had dinner & supper at Coles inn.

20th. August. I started by the 9 o'c train for Paris, and here I have passed four weeks' quiet but enjoyable time. I had a room at a small hotel (Bergere) but stayed for most of the time at Mr. Clark's flat, Rue Ville Just. We would attend the Opera now and then. Among the performances I saw were Tannhäuser, Walkyrie, Faust, Samson & Delilah by Saint-Saëns. Among the prominent artists I heard were Alvarez the tenor, Delmas - bass, Chambon - baritone, Ackte - soprano, Jane Marcy - contralto, Renaud - baritone. One day I visited St. Germain forest with Cleve Walcott.

One Saturday Mrs. Clark & I visited the Pantheon and the Musee Cluny, and also the little church where the patron saint Geneve is buried. One afternoon we also visited Malmaison, the palace where Josephine lived after Napoleon divorced her, and a little church where she lies buried. Here is also the tomb of Hortense.

Today is Sunday Sept. 13th, and in the Herald we see the sad news of President McKinley's death from the assassin's bullet wound.

Thursday 17th. McKinley is buried at Canton, Ohio. This sad affair has affected us all deeply.

Sunday 20th. Sept. Since being in Paris, Will and Ed Footman have taken a flat, No. 35, Museum Chambers, Bloomsbury, London. We will all live there this Winter

Sept. 25. 1901. I return to London, where I remain quietly all through the Fall living comfortably with my brother Will and Ed. In fact we live so quietly that I find it uninteresting trying to keep a diary.

Dec. 18th. Wed. I set out on a visit home after an absence of two years. I sailed from Liverpool on the steamer Majestic, and arrived in New York

Thursday the 26th, after a rather rough and stormy passage. The folks gave me a warm welcome and I spent two weeks of thorough happiness in their midst. To even try to recall those blissful days gives me a smothered pang indescribable. Possibly in my next visit home some of those sincere, honest faces will be missing. Who among my friends could compare to them?

I reached home about 6 o'c and rang the front door bell. It was answered by the maid, who gave the alarm. There was a rush - a bustle. Louisa was the first upstairs and in my arms. It was worth the long trip to see the joy on their faces. That night they would hardly let me go to sleep - so eager to have me every

moment of my stay. My dear mother and father fairly cried and devoured me with their eyes to notice any change that time had wrought. All were in excellent health.

During my stay I visited a few of my old acquaintances (for I am sorry to say, of the years I have spent in Washington I can count but one friend, and that is Emile Berliner). Among these I visited Francis Jenkins, Joe Sanders, Mr. & Mrs. Darby, Mr. Brandt. I also spent a good deal of my time at my sister Emma's home, where the strong attraction was my baby nephew Warner (1yr. & 4 mos. old). I am very proud of him and his mother too. I found my brother-in-law more congenial and this erased the sombre effect he had on my previous visit. Aunt Carrie Gaisberg is living with the Forsters. She is very sincere in her admiration for us boys but, true to the Gaisberg traits, not very demonstrative.

I also spent some time with Mr. Berliner. At this time he is about to launch on the market his 'Matoline' that has occupied him for the past three years.

Most every day I would get out with Mamma & the girls promenading. The weather was so beautiful and inspiring that it was impossible to stay in the house. I would always pass by Charlie's office on H Street and chat half an hour with him. Nothing gives me greater moral strength (than) the example of poor Charlie's pluck and manliness. I entertained a boat-acquaintance a few days ago in Washington. Douglas Vaile was his name - a very decent sort of fellow.

I spent a few days in the laboratory in Philadelphia. I met the Manager of the Victor Talking Machine Co., Mr Douglas. Also lunched once or twice with E. R. Johnson. Bently Rhinehart happened to be in Phila. and I had some talks with him also.

Jan 15th. 1902. Weds. I sailed from N.Y. on the S.Teutonic The day previous to my departure I spent in visiting the Horns, Aunt Gaisberg, Aunt Sley and slept in Uncle John's home in Brooklyn. Among those to see me off were Aunt Gaisberg (who is always crazy to get on a steamer), cousin John Klenk and Aunt Bley. After a monotonous voyage I arrived in London.

Thursday the 23rd. I was happy to return to my brother Will and he was glad to have me with him again. I found Will has met my every expectation and acquitted himself with credit.

There was little of importance occurring up to the time Will and I started for Italy to make records, 20th. Mar 1902.

Gramophones for 1900 — 01

Among the pages of Fred Gaisberg's Diary in this issue, and on some following pages we show pictures of the Gramophones which the Company offered for sale 1900-1901 from Maiden Lane, London. The pictures were photographed from advertising sheets sent to dealers. As the text about each was printed in large letters - like that for the "Penny-in-the-Slot" which we show you in full as a 'period-piece' we give you the text in our 'ordinary typescript'. . . . .

Gramophone Style No.2. We beg to communicate that our Factory has produced for us a Cheap Gramophone. The illustration will show you that the mechanism is carefully constructed and arranged to give satisfactory results. It is ingenious. Never before have we thought it possible to produce a "hand-turned" Gramophone so that the result would be satisfactory alike to the user and the listener. This has been accomplished by the use of a Governing device similar to that used in the higher-priced machines, viz., a Ball Governor together with a Fibre wheel which operates the same. The machine is driven by means of a rubber belt around a pulley connected with a handle for turning. This elastic belt



Gramophone—Style No. "6."



Gramophone—Style No. "7."

allows the friction governor to so act that when the machine is turned faster than is necessary to keep it playing a Record up to pitch, it will stretch and slip sufficiently so that the pitch is not raised beyond the proper point. This instrument is also provided with a regulator so that the speed can be changed as on the higher-priced machines. In order that this inexpensive Gramophone, Style No. 2 may give a result which would be satisfactory, we have supplied it with our regular Sound Reproducer, exactly as on the better class instruments. This machine is fitted with a Black Horn, as per illustration. We recommend this style to your especial attention for the Holiday trade. The Price is £2 - 2 - 0, subject to a Dealer's discount of 33⅓ %.

Gramophone Style No. 3.

In presenting this machine to you as a new style, we trust it will meet with your approbation, as we have studied, for a long time, the preparation of a machine that will give a thoroughly first class reproduction in every respect, and yet reduce the cost, and consequently the price, to a point where everyone can secure a Gramophone. The illustration shows the machine complete as offered. It is finished in dead nickel. The sound reproducer used with this machine is exactly the same as that on the more expensive styles, and you will find it equal in its tone reproduction.The machine is always furnished with black horn.
The Price is £3 - 3 - 0, subject to a Dealer's discount of 33⅓ %

(Editor's comment: This model is now extremely rare.)

Gramophone Style No. 4.

We respectfully submit to you a new style of Gramophone called our No.4. This machine is similar to style '5' which has been regularly supplied to you for a number of years, but the motor is covered with a metal casing instead of a box. The metal covering and arm are finished in Bronze. The motor is practically the same as furnished in our No. 5 style, except that the governor has two balls instead of three, and there are some few slight changes in the mechanism. We can thoroughly recommend this machine as giving a good reproduction. This instrument will be furnished with a Black Horn.
The Price is £4 - 4 - 0, subject to a Dealer's discount of 33⅓ %

(Editor's comment: This model is now extremely rare.)

Gramophone Style No. 5.

We have been offering the Machine illustrated for so long, and it has proved itself such a popular instrument, that we do not think anything we can write in its favour will make it better known or appreciated: yet, although we are now placing on the market many new styles of Gramophones, we are sure the old favourite will not be entirely overlooked, and it is therefore our intention to still maintain this type at its high state of efficiency. It will be sold at exactly the same price as heretofore, viz: With black horn,

Wholesale £3 - 10 - 0. Retail £5 - 10 - 0.

Gramophone Style No.6.

We are presenting another style of machine, No. 6. which is just half-way between the present type of machine, which we shall hereafter call No. 5 and style No 7. The case of this machine, as illustrated above, is very neat and attractive; it is highly polished and, like the two other styles which we have introduced to you recently, has a silent side wind, and may be wound during the playing of a Record. The instrument is furnished with a brass horn of the size and quality which has been hitherto supplied by us. The Motor is of a new design, and exactly the same as used with th "De Luxe" Machine. We believe this style will fill the want for a Gramophone somewhat better in appearance and in quality than the present style No. 5. which has been furnished you during the past few years.
The Price of this Instrument is £6 - 10 - 0, subject to a Dealer's discount of 33⅓ %

Gramophone Style No. 7.

We have the pleasure of offering you another style of Gramophone, which, like the "De Luxe" is a silent side wind machine, and can be wound while playing a Record. The case is highly polished and attractive in design, and this style always carries with it the medium-sized Horn as illustrated.
The Price of this Gramophone is £7 - 10 - 0, subject to a discount of 33⅓%

Gramophone Style "De Luxe".

We have the pleasure in offering to the trade a new style of Gramophone which we believe has been desired by many of our friends for a long time: and this is a very good illustration of the complete outfit. It is made of a very fine quality of oak, and is highly polished. The motor of this machine is entirely new, it is a silent, side-wind machine, and can be wound during the playing of a tune. The Cabinet has five drawers, each of which will hold conveniently ten records,making, by separating the records into classes, one of the most practical Record Cabinets we have yet offered. The horn furnished with this instrument is of medium size and produces a quality of tone which is very agreeable. We recommend this "De Luxe" style to your attention, and are prepared to receive your orders for same.
The Price is £10,subject to a Dealer's discount of 33⅓%

(Editor's comment: This complete outfit is now very rare.)

* *

HUDSON

Some notes from Alasdair Fenton.

1) the A G H matrix series

AGH 101	In the shade of a tree	Hudson A500
AGH 102	The Perfume Waltz	" "
	Leo Croke & his Dance Orchestra	
AGH 140	The Kalima Waltz	Hudson WH 1742
	The Southern Serenaders	

2) the JP matrix series

JP 309	The Accordeon Wizard	Hudson WP 1803
	Julian Porret Parisienne Orchestra	

2A)possibly similar series

GP 266	Hot bricks	Hudson WP 1806
GL 35	Zamora	Hudson WP 1803
	both by Julian Porret Parisienne Orchestra	

3) the WH 4000 matrix series.

WH 4003	Air de Ballet	Hudson Test
WH 4004	An old Dutch clock / Rain on the meadow	Hudson Test
	H. Baynton-Powers (piano)	Badly recorded

The Hudson WH 1286 listed in the last issue (page 1629) - "For Ever or Never" was issued on Filmophone 154 as Elite Orchestra. Some copies caried the G59-1, a "dummy" matrix, but some carried the real matrix 0545. This 0 series also appears on the Venezuela Orchestra and Dells Casino Dance Band on Filmophone.
Hudson WF 1619 "Lagrimas" was Filmophone 153.
There was also a Hudson DB matrix series, which are strict tempo dance tunes played by Henry Jacques Strict Tempo Band - a pseudonym for Harry Leader & his band.

* * * * * * * * * * * * * *

F R A N K C R U M I T After enquiries, I have ascertained that there is NO recording of Crumit available at present in U S A or Britain (meaning legal issues).EB.

To THE GRAMOPHONE CO., LTD.,



31, MAIDEN LANE,

STRAND, W.C.

Please send by .....

Goods as ordered below :—

Styles.	Horn.	Styles.	Horn.
2		6	
3		7	
4		De Luxe	
5		P.-in-Slot	

Needles .....

Misc. .....

.....

.....

Yours faithfully,

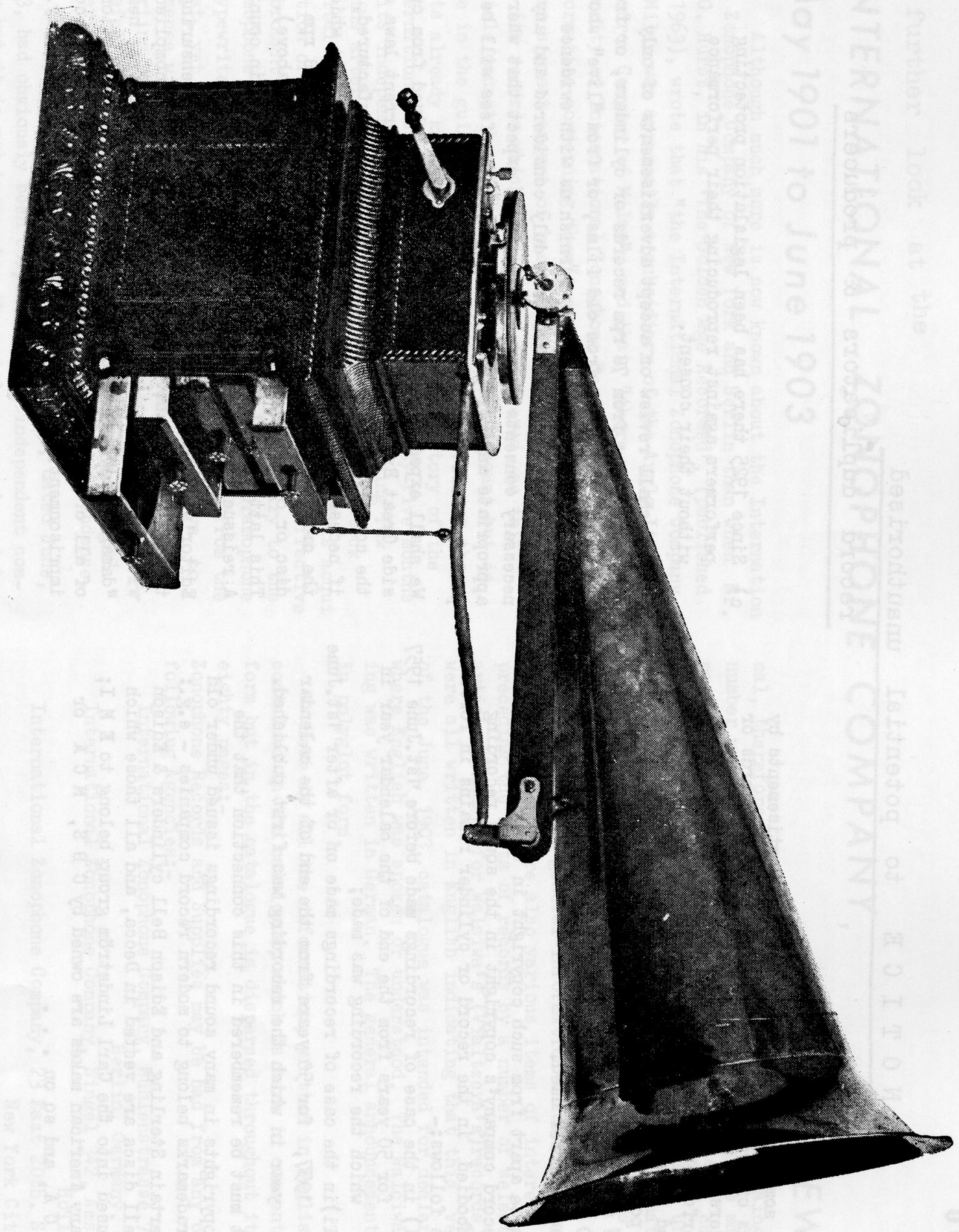
Address .....

.....

.....

PLEASE WRITE ADDRESS PLAINLY.

Gramophone—Style "De Luxe."



N O T I C E to potential unauthorised record duplicators & producers

We are sometimes requested to print advertisements by persons offering for sale copies of 78 rpm records or cylinders on tapes or discs. British copyright law and performers' protection legislation must be borne in mind in this connection including the following basic points:

a) The music originally recorded remains in copyright for 50 years from the end of the calendar year in which the composer died.

b) Quite apart from such copyright in the music, the record company's copyright in the sound recording embodied in the record or cylinder remains in force as follows:-

(i) in the case of recordings made before 1st.June 1957 for 50 years from the end of the calendar year in which the recording was made;

(ii) in the case of recordings made on or after 1st.June 1957, for 50 years from the end of the calendar year in which the recording was first published.

It must be remembered in this connection that the copyrights in many sound recordings issued under old trademarks belong to modern record companies - e.g.: certain Sterling and Edison Bell cylinders & Edison Bell discs are vested in Decca, and all those which fused into the Carl Lindström group belong to E M I; many American makes are owned by C B S, M C A or R C A, and so on . . .

c) Since 1925 there has been legislation protecting performers against reproducing their performance without their consent.

Thus we shall review or accept advertisements of only those re-issues from 78 rpm records or cylinders, or from old radio shows, or from old films, or from "live" shows or concerts, whose producers furnish us with evidence that the above points have been duly considered and any necessary consents obtained. We shall expect that where appropriate any royalty or copyright, etc. fees will be paid to those entitled to such payments.

We shall expect that modern recordings received from outside Great Britain will conform with the current laws of the country wherein the modern record is manufactured, or if necessary, also with the laws of the country in which the original recording was made (e.g. original 78 rpm disc or cylinder, or radio show etc. as listed above). This latter might apply if a modern LP company in country A reissues something originating in country B.

Editor's comment: Modern record producers not ensuring that all of the above-mentioned provisions are complied with leave themselves open to be summoned to Court, heavy "damages" payments, confiscation of stock, confiscation of all of the equipment which produced the illegal records, imprisonment. We read of Court cases quite frequently.

BILLY MILTON

continued from page 1679

Kenneth Broadberry (piano)		c. Aug, 1928
	Wand'ring around	Bruns. 184
Harry Jacobson (piano)		c. Aug, 1928
	For goodness sake	Bruns. 184
as Cliff Clifford		Nov. 1929
3203-2	I've got a girl	Picc. 409
3202	Singing in the rain	" "
Four Bright Sparks		Jan. 1930
WA 9939	'Tain't no sin	Col. 5723
WA 9940	Every day away from you	" "
as Cliff Clifford		Feb / Mar.1930
3503-2	Mona	Picc. 519
Van Phillips and his Band		March 1930
WA 10136	Wind in the Willows	Col. CB 30
WA 10137	With a song in my heart	" "
Four Bright Sparks		May 1930
WA 10401	As long as the windows face your way	Col. CB 91
WA 10424	I'm on my way to Heaven	" "
		Aug. 1930
WA 10608	The first weekend in June	Col. CB 124
Van Phillips and his Band		Oct. 1930
WA 10725	What a perfect night for love	Col. CB 146
WA 10726	Without my gal	" "
WA 10727	Wasn't it nice?	" "
Orchestra		Aug. 1937
CA 16530-2	Together	Col FB 1823
CA 16531-1	It was such a gorgeous night	" "
Van Phillips and his Concert Band		say, Nov. 1929
	Through	Col. 5657
	S'posin'	" "

WHO CAN IDENTIFY?

On page 1670 we show the picture of a small gramophone. The letter with the photograph reads:-

Dear Mr. Bayly,

I enclose two photographs of a 'toy' gramophone which I purchased recently. Several local collectors are unable to help me identify it, so perhaps it is from Europe.

To describe it:- The red metal base is 8 inches in diameter and houses a key wind mechanism with a two brass weight governor. The green painted turntable is 6-inches in diameter. A steel key passes through one of six circular holes in the turntable to wind the spring mechanism.

The front-mount horn is made of fibre. It is $7\frac{1}{4}$ inches in length and $3\frac{3}{4}$ inches overall in diameter at its opening. The horn connects to the reproducer by a steel elbow. The horn cannot be removed from the the elbow The reproducer has a red mica diaphragm but contains no identification. Perhaps one of your readers can help in some way.

Sincerely,

(Dr) Robert S. Langer

9. Larkspur Way, Natick, Massachusets 01760, U S A.

(Anyone being able to identify this little gramophone is requested to send details to your Editor, as well as to Dr. Langer.)

A further look at the

INTERNATIONAL ZONOPHONE COMPANY, May 1901 to June 1903

F. ANDREWS

Although much more is now known about the Internation-al Zonophone Company of New York and Berlin than when Mr. P. G. Hurst, in his 'The Golden Age Recorded', (published in 1963), wrote that "the International Zonophone Company of Milan was apparently a subsidiary of the Anglo-Italian Commerce Company of Milan", and that, "there was a great scarcity of International Zonophone Records, as well as information concerning them", nevertheless , there yet remains a great amount of basic information about the company and its records which needs to be discovered, so this article cannot be offered as a definitive account but is more in the guise of an investigatory ramble, using those facts already known, to try and deduce the story of the International Zonophone Company for the twenty-five months of its independent existence and of the following few months after the purchase of the majority of its stock capital by the Gramophone & Typewriter Limited. This acqui-sition of International Zonophone Company shares effectively brought to an end the Zon - o - phone's rivalry to the Gramophone Company, Ltd. and its successor, the Gramophone & Typewriter,Ltd. had been attempting to minimise from the first, yet I propose not to deal with the early days to commence with, but to make the June, 1903, catalogue my starting point as this gives a good indication of how successful the company had become, as far as the recorded repertoire was concerned, before losing its independence.

The International Zonophone Catalogue, dated June, 1903, had obviously been compiled by the independent company but it is not known when the catalogue was issued to dealers. If the date-line was pre-dated then it would have been issued by the independent company, as also if it was issued in the first five days of June, 1903, but after that date the catalogue could only have been issued by the company as a subsidiary of G & T Ltd.

That G & T Ltd kept the International Zonophone Company going as a separate entity, with its business in hand, for a number of months after acquisition, is authenticated, and catalogues of 1904 and 1905 show the further Zon-o-phone Record entries with numbers higher than the highest in the 1903 catalogue. Judging from the British Zonophone Company's first output in February, or March, 1904, the continuance of the old original numbering of the Zon - o - phone Records did not cease until the latter part of 1903 or the first two months of 1904. It may be that G & T Ltd only kept this old sequence of numbers going simply to clear the contracts for recording, which had already been entered into, or which had been allocated to those recordings already taken but which had not yet reached the stage of production of pressing for the Agents and dealers. This is one area where there is lack of information.

So the June, 1903, International Catalogue does not reflect the complete recording achievements of the independent International Zonophone Company, for there were recordings already in the various stages of manufacture at the factory, and the contracts entered into with artists through the various Agents fo the company in Europe and Africa and South America. Another consideration is that the International Catalogue did not include the complete "national" repertoires, indeed, some were not represented at all! Also deletions, through worn out matrices or other considerations, had occurred and it is known that re-recordings had taken place, and that catalogue numbers had been used again on recordings which differed entirely from the original titles and artists. This raises an interesting issue, as it is generally accepted that the catalogue number and the matrix number of European International Zonophone Company "Zon - o - phone Records" were identical, therefore, in those instances where the catalogue number was used again the question arises was the matrix marked as the catalogue number? The June, 1903, catalogue contains a number of records having a second use of early catalogue numbers, and so it would appear that it is possible to have two matrices with the same numbers, but having completely different recordings thereon.

Besides the general information which the catalogue contains, there were also various items of interest preceding the lists of records by a number of selected artists. Except for Walciwa's (Vialtzeva's)records,these were all written in English indicating that this version of the June, 1903, catalogue was intended for dealers where English was spoken or understood. The Walciwa heading was written in German. The general announcements were in polyglot form.

Here is all the information, written in English, contained in the catalogue, which is here in concentrated form but in the catalogue is dispersed throughout its eighty pages:-

Zonophone Records and Supplies may be had from any of the following Agencies:-

International Zonophone Company, Muhlenstrasse,73, Berlin, Germany.
International Zonophone Company, Singel 342, Amsterdam Holland.
International Zonophone Company, 23 East 20th. Street, New York City.
Zonophon, Herm Maassen, Karthnerstrasse 45, Vienna, Austria.
Compagnie Belge du Zonophone, 110 Boulevard du Nord, Brussels.
Societe-Française du Zonophone, 11 Fauborg Poissiniere, Paris.
Societe-Suisse du Zonophone, Berne & Moutier, Swizerland.
Anglo-Italian Commerce Company, Milan & Genoa, Italy.
Ch. et J. Ullmann, 9 Butler Street, London E C, England.
Zonophone Supply Company, 4 Castle Street, Liverpool, England.
Regino Alonso, Meson Paredes 17, Madrid, Spain.
Walter Sella, Valetta, Malta.
Oscar Grünberg, Jassy, Romania.
Blumenthal Frères, Constantinople, Turkey.
Blumenthal Frères,et Cie, Cairo, Egypt.
Casa Edison, 107 Rua da Ouvidor, Rio de Janeiro,Brazil.
M. E. Repetto y Cia, Calle Cangallo 679, Buenos Aires, Argentina.

"Besides the records in this catalogue we issue two additional catalogues. One of records with orange labels, which are of the premier artists at the first opera houses in all the various capitals of Europe. The orange label records are of concert size and cost 6.50 marks each. Catalogue on application. (About 6 shillings & 6 pence Sterling= F.A.)

"The other catalogue of records is of blue labelled and consists only of the very choice artists of world renowned fame. The records are of concert size and the prices 10 Marks. Catalogue on application. (About ten shillings. These catalogues would be International Zonophone catalogues, and not the "celebrity" catalogues issued by the individual Agencies. = F. A.)

"Please always give a second or third choice, as often records are out of stock, and an order with no second choice cannot invariably be filled complete.

"If all the records on an order are not in stock, and no second or third choice is given, we shall substitute, as near as possible,unless you request us not to substitute on your order. (This notice was obviously directed at

buyers and dealers and not the agents. = F.A.)

"All records bearing the number after them in parenthesis may be ordered either by the numbers before or after the title. (These records were originally made in the U S A f o r the Universal Talking Machine Company and the later Universal Talking Machine Manufacturing Company, the first and second manufacturers of the Zon - o - phone machines. The Zon - o - phone Records of the first company also bore and inscription of the National Gram - o - phone Corporation, the original Sole Sale Agent for the Zon - o - phone products in the U S A, the company which had formerly handled the Gram - o - phones and E.Berliner Gram-o-phone discs for Frank Seaman's Sole Sales Agency for Horace S. Parvin's "Berliner Gram - o - phone Company" of Washington D. C. These U S A Zon - o - phone Records had a number of changes in their catalogue numbering, some being re-numbered from one series into other series, hence there were a number of discs extant which could be had with earlier and later catalogue numbers = F. A.)

"La Garde Republicaine Band - This is not only the finest band in France but also, numerically,the largest in the world. The records are all very fine.

"Banda Civica di Milano. - This band is the best in Italy and the records will please all, Every artist is a soloist and the records are played with an interpretation such as only soloists can give.

"The British Military Band has, doubtless, had the longest experience over any European band of playing for the talking machine. Because of this experience its records are among the very best we have in our catalogue. We recommend them to everyone.

"The Hotel Cecil Orchestra, London, conductor Norfolk Megone. - The following records are recommended especially for string enthusiasts. This being principally a string orchestra, the lovers of string music will do well to include some of these records in their repertoire.

"The Wiener Secessions Orchestra. - The following Viennese band records are exceedingly bright and can be recommended to people of any nationality. The instrumentation of the band is peculiar to Vienna and the music will be enjoyed as a change over the other European Orchestra Music.

"Trompes de Chasse (Belgium). - There are eight French hunting horns and the music is very effective as hunters separate and the horns are heard echoing through the forest.

"Italiano. (Heading to Italian vocal records = F.A.)
A large number of our records of Italian artists have recently been resung in Milan. They are among the loudest clearest and best records we have. The orchestra accompanment is especially loud and well balanced and adds greatly to the value of the records. To all who love Grand Opera our Italian records will be a constant source of pleasure. (Note the word "resung" = F.A.)

"Nicola, 1st. tenor of Milan Cathedral. - the celebrated cathedral of Milan, Italy is so well known as to need no introduction. That Signor Nicola is the first tenor of this celebrated cathedral requires no further endorsement of the excellent quality of his tenor voice. The first and best, interpreter of Maestro Perosi's "Oratoria", his insinuating, sweet voice is pliable to all the exigencies of sacred songs. We owe him the best records of this style, faithful reproductions of the greatest sweetness and with the most delicate blending of notes in his splendid tenor voice. He is the tenor for who Maestro Perosi has a special and decided prediliction, and he has sung, along with Kaschmann, all Perosi's creations in the leading theatres of Italy and in the Perosi-Hall, Milan. These records are sung in Latin to piano accompaniment, excepting X431, which is to the accompaniment of Violin and piano-violin obligato.
Cav. Leopold Signoretti. - We may say of this celebrated tenor, "Tanto nomini nullum par elogium". It has only been at great sacrifice that we were able to obtain a few records of this world-renowned artist, belonging to that school of fine song, the mould of which, we are afraid, is lost for ever. The records are few but exceptionally fine, so as to meet the tastes of the most difficult of publics and the most exacting connoiseurs. His successes in the greatest theatres of the world are too many to be numbered, and he is now living as a private gentleman in a well-deserved rest in Milan, that saw the climax of his glory. Everybody remembers the name of Signoretti.

"Cav. Alessandro Silvestri. - What can be said of him that has not been repeated over and over again by the universal press? To this celebrated artist, who attracted the attention of Verdi himself, we owe the finest impersonation of Don Carlos, and he is now, as ever, quite the best imperson ator of all the principal roles, which he renders with perfect voice and gesture. We may mention of him that he has met with repeated success at the Conservatorium, St Petersburg, Covent Garden, London, La Scala Milan, and nine times at the Reale of Madrid.

"Records of Sacred Music, Schola Cantorùm di Santa Cecilia, Milan. - This is the celebrated male choir of 16 voices, 8 men and 8 boys. The records are sung in Latin to piano accompaniment. They are loud, clear, distinct, musical and of great artistic merit.

"Solo e Coro del Teatro Alla Scala, Milano.- The Scala is said to be the largest theatre in the world and, at some time, all artists of note have given representations there. For records of a chorus these numbers cannot be surpassed.

Our chorus is taken from a choice selection of the best voices from the chorus of the Scala Theatre, Milan, and are therefore perfectly educated at the highest schools, perfect ly drilled for that perfection of performance which the leadership of a man like Maestro Toscanini never fails to obtain. (This is probably the first reference to Toscanini in connection with recording. = F. A.)

Our choirs obtained a world-success with their performances out of "Germania", and "Trovatore" at Milan's Scala (season 1901-2). The"Trovatore's" "Miserere" had to be repeatedly encored, against all the rules of that leading theatre, the Scala, Milan.

"Comm. Edoardo Ferravilla. - He is the artist "Unic" who has created a style which is all his own. Of most of his pieces he is the author and the actor - his are all the words, his the characters, his the exquisite snapshots and insuperable impersonations of types we meet with every day on the social intercourse. He never had any Masters and became a Master himself, endowed, as he is, by the deepest artistic feeling and a true and irresistible "via comica".

"Ian Colquhoun, (Two notes combined = F.A.) Mr. Colquhoun is noted as a singer of patriotic songs at the Alhambra, London. His recordings are among the best of the baritone voice in our English selections; . . . . during the British / Boer War he sang "The Soldiers of the Queen" more than 500 times at the Alhambra, London. His records are very loud and clear and sympathetic.

"Charles Norton. - Coronation Records, (Farmer Giles), - These records give the experience of Farmer Giles during the Coronation Week of the recent crowning of King Edward the Seventh. It was Farmer Giles's first visit to London and his experiences were very ludicrous.

"Vocal Records. Français. - Most of our French records have been recently made in Paris from the very best Parisian artists obtainable and are among the very best vocal records in the catalogue.

"Kaiser Franz - Garde - Grenadier - Regiments Kapelle, Berlin. - The above stands as one of the very finest milit - ary organisations in Berlin. These records are exceeding ly loud and clear and are the best military band records we have.

"Anton Satler - yodler, Berlin. These Alpine yodler songs will be enjoyed by people of all nationalities. The yodling is very clear and distinct.

"The Haydn Quartet, New York. - (These American - made 9 inch discs were given an X prefixed number in the catalogue which did not appear on the records themselves.=F.A.) The Haydn Quartet is, perhaps, the quartet longest in the business of singing for the talking machine extant. By their long practice these records are sweeter and more harm onious than is possible to be made without special experien ce in singing for the talking machine. (The Haydn Quartet began its recording career with the New Jersey Phonograph Company, in the mid-1890's, with Victor Emerson as the recording engineer.=F. A.)

"Arthur Collins (on 9-inch discs) - Mr. Collins is best known as a singer of American negro melodies. The following are among his very best numbers and can be recommended to all who want genuine comical negro melodies.

"George Johnson. (Also on American-made 9-inch discs) Laughing and whistling songs.- Although these four records have been made by many artists they have never been surpassed as when made by the inimitable negro George W. Johnson, who has made a speciality of these four songs for the last twenty years. Mr. Johnson was at his best when he made these records for us. We think more records of these numbers have been sold than any other records made for the talking machine. They are purchased and enjoyed by every nationality.

"Cal Stewart (As"Uncle Josh") (American-made Zon-o-phone Records) - Uncle Josh is the American Farmer Giles and the mistakes he constantly makes, together with his experiences with matters outside farming, are very amusing."

With the exception of the Walciwa heading, which was in German, this completes the headings in English to artists records in the various sections of the International Zon-o -phone Records Catalogue.

There were also two announcements, written in French, advertising the complete French Zon-o-phone Records catalogue, obtainable from Paris, and the large catalogue of Flemish and Walloon repertoire, obtainable from Brussels, Belgium. And there was another announcement, in Portuguese advertising the 200-disc catalogue of Zon-o-phone Records of a Portuguese and Brazilian repertoire. (Your Editor would very much like to pay for photostat copy of this Portuguese/Brazilian catalogue, have the loan of it, or be able to buy it, for the purpose of research. E.Bayly)

The records contained in the International Catalogue were described as black labelled and were priced at 2·5 marks for 7-inch diameter, 4 marks for the 9-inch diameter and 5 marks for the 10-inch diameter. All the nine-inch discs were of American recordings and so were a small minority of the 7-inch discs, the vocal records being listed under the "English Vocal" section. There was a very small number of 10-inch diameter records also of American recordings, but pressed in Germany for the International catalogue, and these were probably not offered to the American public by the Universal Talking Machine Co. Only Fred Hager's Orchestra and Victor Herbert's Band (the Band of the 22nd Regiment of New York), appeared on this size record, which had a catalogue series starting at XO-100 and ending at XO-127.

Although described as "Black Labelled" records, the American made or recorded discs did not bear labels, the centre of the discs being inscribed in the pressing with the name style, title, artist and catalogue number, etc. With the exception of two small batches of records made by Ian Colquhoun under unusual circumstances, all the European-made Zon-o-phone Records included in the catalogue , as far as is known, were pressed with black labels and gold letter ing.

The front cover of the catalogue mentioned the various styles under which the International Zon-o-phone Company records were sold, according to countries and areas for which markets they were primarily intended, and these were "Zon-o-phone Schallplatte" for Germany and the Austro-Hungarian Empire. "Zon-o-phone Record" for Britain (and from America). "Disque Zon-o-phone" for France, Belgium and perhaps Holland. "Disco Zonofono" for Italy. "Disco Zon- o - phone" for Spain, Portugal and the South American countries. Russian labels were in Cyrillic script Рекорд Зонофонъ - from "International Company, Zonophone" New York, Berlin, St. Petersburg, with a z in a lozenge trade mark - (3) The telegraphic addresses of the Agencies were given.

THE WALCIWA 'HEADING' IN GERMAN

„Dies Aufnahmen verursachen gabz enorme Kosten und werden die Platten in Russland zum doppleten regulären Preis verkauft. Durch ein Abkommen mit unserm Petersburger Haus sind wir aber in den Stand gesetzt, Ihnen diese - Russland auges chlossen zum regulären Preise aubieten zu konnen. Wir empfehlen diese Schallplatten jedem Liebhaber guter Musik."

A 'free' translation of this would be - "These recordings were made at enormous expense and are being sold in Russia at twice the standard price. Through an arrangement with our St. Petersburg Agent, we can quite legally offer these records to you at the standard price - outside of Russia.We recommend these records to all lovers of good music."

THE INTERNATIONAL AGENCIES

It is noticeable that no Russian Agent is mentioned in the list of Agencies as at June,1903. The Russian Agent was the firm of C. Scharlach of 10. Sagorodni Prospekt, St Petersburg, and this was the Agent mentioned in the Walciwa "heading" who was the Agent at the time her recordings were taken and these, bearing very low numbers, were most likely pressed at the end of 1901 or the early months of 1902,when the German announcement about the discs was probably composed and had been a regular feature of the catalogues since that time. C. Scharlach had entered into his contract with the International Zonophone Company on September, 23rd.1901 becoming the second of the Company's Agents. Under the terms of his contract C. Scharlach was given the franchise in Zonophone goods for the whole of the Russian Empire which then included Finland and Poland.

Neither is the first Agent in Europe mentioned in the June, 1903, catalogue. The Zonophon GmbH had been founded by Messrs Bumb und König at Ritterstrasse 63, Berlin, when their sales of imported Zonophone goods from the Universal Talking Machine Company in America had become large enough for them to warrant them organising the Zonophone business as a separate concern. Once the International Zonophone Company had become established in Germany, the Zonophon GmbH company began advertising as the sole agents for Germany and the Austrian Empire. The date of the first contract between the Zonophon GmbH and the International Comp any is unknown to me. Kurt Rohfield was the first Berlin manager.

The first paper-labelled discs of the International Zonophone Company had "New York" and "Berlin" printed near the spindle hole, soon to be augmented with St Petersburg. With the later additional agencies established the names of these cities were omitted.

With the extension of recording into Vienna, the Zonophon GmbH entered into a new contract on 1st. July, 1902, which was signed for the company by Hermann Maassen, who was the manager in Vienna, at Karthnerstrasse 45, in June 1903,and trading as "Zonophon, Hermann Maassen."

The Zonophon GmbH which had been restricted from selling in Finland, Great Britain, Russia and Serbia, would have appeared to have lost its Agnecy by the time the June 1903 catalogue had been composed, for the International Zonophone Company itself was listed as the Agency in Germany.

In March, 1903, the International Zonophone Company moved to Muhlenstrasse, having previously been very close to the Zonophon GmbH in Ritterstrasse, which was still handling the Zonophone product.
The Dutch Agency would appear to have changed hands, for it was a Mr. Stibbe of 19 Sorphaticksade, Amsterdam,who had entered into a contract with the International Zonophone Company on 13th. August, 1902. Of course, Mr. Stibbe may have been in charge at Singel 342, in the same city, in June, 1903. Who knows?

The Compagnie Belge du Zonophone was a Ch. et J. Ullmann Company in Brussels but I have not found the date of its contract with the International Zonophone Company.

The Societe Française du Zonophone, Paris, was another Ch. et J. Ullmann concern, at 11 rue du Fauborg, and it made its contract with the International company on 4th.October, 1902, and under its terms, it was forbidden to sell its Zon - o - phone products in U S A, Canada, Great Britain, Ireland, Holland, Belgium, the Austrian, German, Hungarian and Russian Empires, Greece, Italy and the Italian Speaking Mediterranean, the whole of Turkey and Egypt.

The Societe-Suisse du Zonophone was also a Ch. et J.Ullmann company and its contract was not signed until 21st. January 1903.
The Anglo-Italian Commerce Company of 6. Via Dante, Milan, was, like Bumb & König of Berlin, a long established talking machine house before it ever took up with the Zon-o-phone. Over ten years I have tried to establish who were the proprietors of this Company, but have failed, despite enquiries in many different ways. The only name I can find is that of Bennett, which became enshrined in the telegraphic code name of "Bennettini". In 1900 they were dealing in the soft wax cylinders of that era, and continued with their cylinder lines even when contracted with the International Zonophone Company of Berlin to become the Kingdom of Italy's Sole Agent for the Zon - o - phone products. The date of this contract, too, I have not been able to discover. There was a contract of 22nd. May, 1903, but this I believe to be a revision upon and existing contract, because Ch. et J. Ullmann's of London had a contract revision at this date.
It is knownthat the A.I.C.C. contract of 22nd. May, 1903, was cancelled in February, 1904, and we do know that during the period between the Gramophone & Typewriter's acquisition of the Zonophone business and that date, that A.I.C.C. were recording and manufacturing hard wax moulded cylinders and that Caruso, and other La Scala artists, were recorded thereupon in that period. Advertisements in the press by A.I.C.C. inform us so.
(Editor asks = Where does the man Puccio fit into the A.I.C.C. jigsaw??)
Ch. et J. Ullmann of London, at Butler Street, London E.C. I have just mentioned. Their contract with the International Zonophone Company, which was to have lasted for five years, was signed on 28th. March, 1903, and was the penultimate contract to be entered into with Berlin before the G & T take-over.

I doubt if any contract was entered into with the Zonophone Supply Company at 4 Castle Street, Liverpool, because some of thoses interested in the International Zonophone Company - including Frederick Prescott, the Director,were interested parties in the International Phonographic and Indestructible Phonographic and Indestructible Record Co., Ltd. of 4 Castle Street, which business was used as provincial agents for the Zon-o-phone products. Verification is needed here, for it is possible that the same address was being used by the two separate companies.

I have no knowledge when the Spanish, Maltese, Argentinian and Brazilian contracts were entered into. The "Casa Edison" Agency in Brazil, which had a catalogue of its own with 200 Disco Zon-o-phones by June, 1903, had been handling Zonophone products as early as May 1902, perhaps, earlier, when they were already being supplied with double-sided recorded discs from Berlin, which were otherwise unknown in Europe, much of the repertoire having been recorded especially for the Portuguese speaking Brazilians,and by instrumentalists, in or from, Brazil!!

The Turkish and Egyptian Agents, Blumenthal Freres and Blumenthal Freres et Cie., both signed their contracts on 3rd. November, 1902.

The last contract to be signed was the Romanian Agency of Oscar Grüneberg, of Jassy. This was as late as 17th.May, 1903, only 20 days before G & T Ltd. took-over.

HOW THE AGENCIES OPERATED

The Agencies, once established, were solely responsible for the artists' salaries, the hire of accompanists and instrumental ensembles, any hire of rooms for recording purposes and the hire of all talent. The International Zonophone Company met the costs of recording including the travelling expenses of their recording engineers and the carriage of the recording machines. At the time of the compiling of the June, 1903, catalogue, the Berlin headquarters had four travelling recording experts to meet the requirements of their agents. Obviously, with all the agencies having been formed within the last twelve months of independence,except for the Russian, the Zonophon GmbH, Casa Edison and,possibly, the Anglo-Italian Commerce Company, there would have been much work in hand when the Zon - o - phone business became the property of the G & T Ltd, with contracts to be honoured concerning recording and the delivery of finished discs to the Agents. Recording engineers were contracted to work for the Agents within 30 days of notice being given that they were required. On their part, the Agents were required to take given quantities of each record successfully made, the Agents paying for the making of matrices,which cost about 4 shillings for a 7-inch master and 8 shillings for a 10-inch master. A refund of expenses was given by the Berlin company for bad records if over a stipulated percentage. The commercial discs were to be supplied within four weeks from the recording dates. At November, 1902, there were over 3,500 Zon-o-phone Records in the repertoire and before Christmas had passed, the company expected to have another 2000 discs in the catalogue, mostly of German, French, Italian and Russian repertoire. In March, 1903,the International Catalogue was claimed to be twice its former volume.
I would think it unlikely that the Gramophone & Typewriter Ltd. itself, or through its International Zonophone Company entered into any contracts with the Zon-o-phone Agents beyond those already arranged at the time of the take-over. I had for some time asserted from evidence of press-notices etc. , that Caruso recorded his Zon-o-phone Records around the middle of April, 1903. This was confirmed by Mr.Leonard Petts, Chief Archivist of E M I Music Ltd., who found documents in the Archives proving that the discs had not been on sale by 5th. May, 1903, but were on sale by 5th. June, 1903. This information falls in line with the delivery requirements of finished discs within four weeks of recording the masters. (Editor's comment: I have seen a reference from Frederick Prescott saying that the Caruso recordings "Cost us a pretty penny". = E.B.)

THE BLUE & ORANGE LABELLED ZON - O - PHONE DISCS

There is no date mentioned with reference to the two separate known catalogues containing orange and blue-labelled discs advertised in the Black-Labels catalogue of June, 1903, but significantly, both are said to contain only the concert-size discs, and this leads me to think that the particular editions referred to were not contemporary with the June, 1903, catalogue, because there is evidence,dated 19th. May, 1903, which shows that, in France at least, there were small (7-inch) blue labelled records.

Two other known catalogues which may be contemporary with, or a little after, the June, 1903, catalogue, are an

A. I. C. C. "Dischi Celebrita", which listed only Blue-Labelled Disco Zonophono, including the Caruso records X-1550 to X1556 (that come in a block of numbers ranging from X1507 to X1599, which appears to have been reserved for Italian recorded Blue labelled Disco Zonofonos, as the June, 1903, catalogue had numbers well beyond this block, having reached X-2188, and the highest number in "Dischi Celebrita" was X-2558, the highest known). This difference of approxiamtely 600 numbers is of interest in that the International Zonophone Company were then claiming to be adding over twenty new recordings every day to their catalogue, and had been doing so for some time past, and as Caruso had recorded in April, 1903,over 800 new recordings could have been made in the intervening six weeks between then and the publication of the catalogue of June. But this would not account for the seven-inch records made during the same period, as a total larger 800 is required to cover for these. It seems,therefore, that one cannot assume that the records were issued in strict numerical order, it may be that there was some "leap frogging" as the masters from the different recording centres came into the factory for processing and pressing. There was no indication in this A. I. C. C. catalogue that the International Zonophone Company had any connection with the records except for the small representation of a blue labelled "Disco-Zonofono" in the left-hand corner of the cover which would have carried the International Zonophone Company wording above the spindle hole. The price of the records was L. 12·50 each.

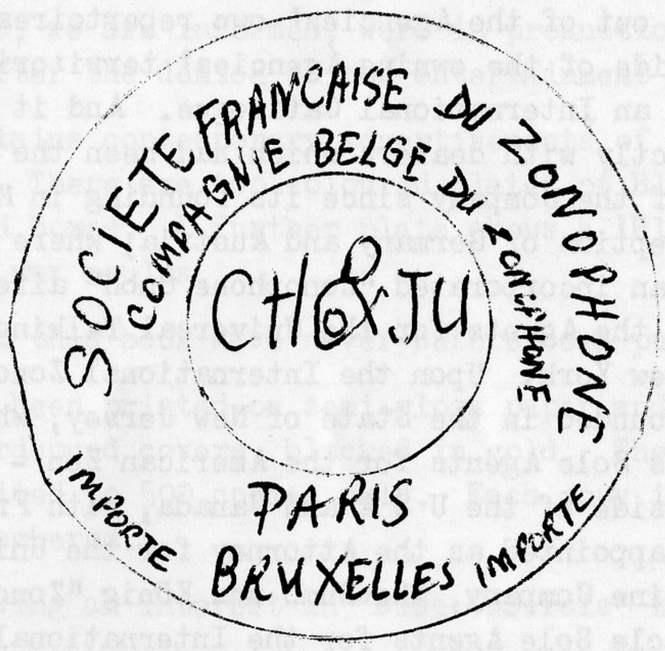
The other catalogue which was contemporary with, or published a little later than, the June, 1903, black - labels catalogue was another which also did not mention the International Zonophone Company. This was from the Societe Française du Zonophone Americain", an intriguing company style, as the Ullmann Company style at June, 1903, did not have the "Americain" tag, and nowhere in this Paris-printed catalogue are Ch. et J. Ullmann mentioned!! Another surprising feature of this catalogue was that it included both blue and orange-coloured labels, yet the June, 1903, black-labels catalogue is quite specific in stating that there were two separate catalogues of concert size blue and concert size orange labelled Zon - o - phone discs,the "blues" being of Internationally known artists and the "oranges" being of national artists. All the artists in this French catalogue, whether with blue or orange labels, were French artists with the exception of Caruso, and there were seven-inch diameter discs in both colours. Orange Disque Zon - o - phones were at 5 francs for 7-inch diameter and 9 francs for 10-inch diameter. The Caruso blue Disco Zonofonos were at 12·50 francs, and we know that the Caruso records begin with an A. I. C. C. announcement, Caruso giving Milan as his address when he wrote on 19th. April, 1903, that he had been prevailed upon to make records for the International Zonophone Company, so it follows that this French Zon - o - phone catalogue could not possibly have been printed before the middle of May, 1903, allowing one month for the Caruso waxes to be made up into stamping masters, and as the June, 1903, catalogue did not mention 7-inch diameter blue and orange labelled records, everything points to the catalogue being post June, 1903. But the catalogue contains no record number higher than the highest number allotted to an Ullmann French Disque Zon - o - phone known at June, 1903, which was Bontoux on X-2188 (10-inch) amd Deprimoz on 12283 (7-inch). This gives support to the accepted story that the Ullmanns completely dissociated themselves from the International Zonophone Company as soon as it came under the control of the Gramophone & Typewriter Ltd., and gave their full support to Frederick Prescott who, having lost his post as Managing Director, immediately began the formation of the International Talking Machine Company, the proprietors of the Odeon machines and records.

But although Ch. et J. Ullmann in Paris had no further French Disque Zon - o - phones to be entered into the International or French catalogues, it was a different matter with their London and Brussels houses, for after June, 1903, 270 British Zon - o - phone Records were in process of manufacture, and about 180 Belgian, which along with some Italian, German and Dutch recordings, were entered into the catalogue, under G & T's control. Researcher Alan Kelly of Sheffield, has also found evidence of some Romanian Zon - o - phones and there are blocks of numbers, beyond the highest in the June, 1903, catalogue, which still have to be accounted for.

Many of the matrices were transferred to the Hannover factory of the Deutsche Grammophon A.G. and, as Leonard Petts has written elsewhere, pressings were being made from the Caruso matrices as late as 1907, for one of the International Zonophone Company Agencies.

THREE OUTSTANDING QUESTIONS

One: When was J. Girard of Paris an Agent for the International Zonophone Company? Disque Zon-o-phones are known which bear the name of Girard impressed on the backs of the discs in a similar fashion to those of Ullmann's Societe du Zonophone and "Cie Belge du Zonophone."



Two: When did the Disco Reale labels of Italy, and the Disque Royale labels of France first come into use? Throughout the two years of advertising by the International Zonophone Company it never once mentioned these labels, and I wonder if they appeared after the G & T take-over, which was June,1903.

Three: Was the matrix number impressed in the discs(which was also the catalogue number on the label), the original matrix marking, or was this a number applied only to those masters which remained undamaged during transit from the recording rooms to the factory and which proved suitably recorded to be made up into commercial discs?

I cannot answer the first two questions, and, as regards the third, it seems to me that the Zonophone recording engineers must have been extremely successful in their art if the matrix numbers on the issued records bear a direct reference to the numerical sequence of recordings entered into the recording ledgers of the day - none of which is still in existence so far as one knows.

If we take as an example the last session arranged by the Societe - Française du Zonophone for the seven-inch size of record, then within the group of catalogue numbers running from 11504 to 12283, that is to say, 788 different recordings, there are only 13 catalogue numbers for which there are no titles and artists, in other words only 13 matrix numbers are unaccounted for out of 788 recording efforts!! It is possible that the catalogue number and matrix number was given to the masters only after they had been passed for commercial issue, and that there was another identification on the waxes which was dispensed with when a

recording was accepted?

Frederick Prescott, advertising himself as a talking machine consultant in 1920, with a Riverside, New Jersey, U S A address, laid claim to being the pioneer of the recording process in Europe, which was still in general use in 1920, and also claimed to have been the owner of the double-sided record patent, having introduced the same in 1903, which was a lapse of memory on his part, because it was 1902 that the first double-sided Disco Zon - o - phones were supplied to an Agent.

THE EARLY MONTHS OF THE INTERNATIONAL ZONOPHONE COMPANY

In November, 1903, the G & T Ltd.- owned International Zonophone Company began using the ZONOPHONE "Cross and Circle" trade mark in its advertising and on its wares, the mark also being put into use in Britain, by the new British Zonophone Company, in February, 1904. By this time the Ullmanns had given up their Zonophone Agencies, and the Anglo- Italian Commerce Company, as early as October,1903, had reverted to advertising wax cylinders and was claiming the phonograph to be the superior talking machine.

Although many Agencies were in existence in June,1903, the International Zonophone Company reserved the right to sell records out of the Agencies' own repertoires to dealers outside of the owning Agencies' territories,hence the need for an International Catalogue. And it was this dealing directly with dealers which had been the 'modus operandum' of the Company since its founding in May,1901, with the exception of Germany and Austria, where Bumb und König's German incorporated "Zonophone GmbH" already had an existence as the Agents for the Universal Talking Machine Company of New York. Upon the International Zonophone Company being founded in the State of New Jersey, which was contracted as Sole Agents for the American Zon - o - phone products outside of the U S A and Canada, with Frederick M. Prescott appointed as the Attorney for the Universal Talking Machine Company, the Bumb und König "Zonophon GmbH" became the sole Sole Agents for the International Zonophone products in the German and Austro-Hungarian Empires. Bumb & König were soon to bring out their Beka Records after the G & T Ltd take-over (of Zonophone), having withdrawn in August 1903, by selling their interest in the Zonophon GmbH company (which was capitalised at 100,000 marks). During the time of the take-over the Zonophon GmbH continued in business, and after the Beka Records appeared, but not as "Agents" of the International Zonophone Company.

The International Zonophone Company had been founded on a capital of 40,00 dollars, divided equally into 800 preference shares and 800 ordinary shares of 25 dollars each. The original date of Incorporation was 7th.March,1901 with the registered office given as at 259, Washington Street, Jersey City, New Jersey. There were five subscribers to the incorporation of whom Frederick Marion Prescott was one. The new company began its commercial existence on 2nd. May, 1901, and then appears to have been re-incorporated on 6th. May, 1901. The reason for which I do not understand.

The Board of Directors comprised Francis T. Sargent, Edward S. Innet, Edward McCarthy, Frederick Marion Prescott the managing director, and John G. Prescott, the treasurer. The stock which the Subscribers had taken in floating the Company was transferred to the managing director in payment for the transfer of his rights in the Universal Talking machine Company (the manufacturers of the Zon - o - phones and the recorders of the Zon - o - phone Records) to the new International Zonophone Company, for which he received 20,000 dollars of stock.

An office was established at 66. Broad Street,Manhattan, New York City. Frederick Marion Prescott was appointed the lawful attorney for the Universal Talking Machine Company in the United Kingdom, Europe and the Russian Empire and he travelled to Berlin with three fellow Americans to act as foremen and engineers in setting up the German factory and recording unit. These were Mr. Dan Smoot Mr. Pancoast and Mr. Gloezner. Prescott was required to report back to the New York headquarters on the last day of each month and his freedom to negotiate transactions was limited to 10 dollars for each one, beyond that sum he required confirmation from New York.

The first known advertisement to come from the International Zonophone Company at 71, Ritterstrasse, Berlin,was published in the German language in "Phonographische Zeitschrift" on 5th. June, 1901. In translation it reads:- "ZON = O = PHONE" - The latest and best Talking Machine with sound and music discs. New Motor, New Diaphragm, Beautifully finished cabinets. New Accessories. - Five diff -erent models at varying prices. New coin-operated automat -ic machines at various prices. Zon - o - phone Schall platten, standard and concert size, produced under new principle different from that applied to disc records, they have an excellently loud and natural sound and are pure and harmonious in timbre. Zon - o - phone discs can be used on any disc talking machine. - Agents Wanted Everywhere. - Prices and conditions free of charge upon request. International Zonophone Company. F. M. Prescott, Managing Director, 71 Ritterstrasse, Berlin, Germany. 66-68 Broad Street, New York, N Y, U S A.

A Zon - o - phone machine with glass-panelled sides was depicted.

Under its business news, the periodical announced the establishment of the International Zonophone Company and remarked that it would undoubtedly participate very actively in the German and foreign talking machine business. The products were described as being similar to those of the Deutsche Grammophon AG, which had been meeting with great success. Mr. F M Prescott was described as "renowned" in the American phonographic industry to which he had brought some essential improvements, and whose company had a "large scale factory" at 66 Broad Street, New York, but he had now moved with his family to Berlin, to distribute from there the Zon - o - phone products throughout the world excepting Canada and the U S A. Three foremen had been brought over from America to fit up a factory for the production of both discs and machines and they were proposing to market the first German product very shortly.

On 3rd. July, Model 30C was advertised with a Concert soundbox, and the Zonophon GmbH at Ritterstrasse 63, Berlin appeared as Agent for Germany and Austria on the International company's advertisement, which otherwise read as June advert.

DIFFUSOR - DIFSOR

A letter from Frank Andrews . . .

With reference to the "Difsor" speaker on pages 1608/9 of the previous issues of The Talking Machine Review, I believe I am correct in stating that this was an innovation of the American business known as "The Pathé Frères Phonograph Company"of New York City. As I understand it, the application by the French Company for a patent in December, 1920, followed the American introduction of the idea.

Pathé Frères Pathéphone Limited, of London, exhibited a Pathé Actuelle model at the British Industires Fair held at the White City Exhibition Halls in March, 1921. I should imagine that this machine had the "Difusor" which moved along a rail, because the other arrangement, known as the "Difsor" was not applied for as a registered trade mark until January, 1922, in Britain,it being registered to the Compagnie Generale des Machines Parlantes, Pathé Frères, 60, Boulevard des Italiens, Paris, in July, 1922. This registered trade mark, for some reason, was applied for again in Novemeb**e**, 1922, by the same company and registered in May, 1923. The registration numbers being 431,941 for the latter and 422,461 for the former mark.

In September, 1921, in America, the Pathé Actuelle machines

were described as having no tone-arms, sound-boxes nor sound chambers, but had a taut wire connected to a shallow cone of parchment.

Actuelle records were already out in the U S A, but this American needle-cut Pathé disc had yet to make its appearance in Britain.

In November, 1921, the Manchester Gramophone Society was given a demonstration of the new machines and the new British-made Actuelle records.

On 9th. December, 1921, the Pathé Frères Phonograph Co.of New York had Receivers in Equity appointed to take charge of the business, and although business limped along under their care, it was not until 6th. November, 1922, that the new "Pathé Frères Phonograph and Radio Corporation" took over the former business which had been re-organised by a creditors' committee.

In July, 1923, this new American company described its Pathé Actuelle machines as "different from any other phonograph (gramophone = F. A.), so it would appear that the new company had probably made use of the "Difsor" arrangement, for this had already been advertised in Britain in May / June, 1922 by the Pathé Frères Pathéphone Co., Ltd. from its Barry Road, Stonebridge Park, London, address.

Have just spoken with Len Watts, the keen 'Pathé collector'. It appears that in September, 1920, the Pathé Frères Phonograph of New York, coincidental with the launching of the first needle cut Actuelle records, issued a 12-page illustrated booklet for the Actuelle machines, entitled, "The Actuelle Greater than the Phonograph", which had "well-merited claims for a different and unusual means of sound reproduction".

In January, 1924, the Pathé Phonograph & Radio Corporation of New York, began to publicise the fact that they had introduced, in 1923, a Concert Actuelle, especially designed for hotels, assembly halls and other similar places where people gathered in numbers. This machine had a metal "Tea-Table" style of cabinet with shelves for records. A unique feature of this machine was that it had been constructed to reproduce from 16-inch diameter records of vertical cut having a mammoth Actuelle Conical Reproducer. The machines were leased out under special arrangements, but,at date, Mr. Holmes, a former Edison man, had been engaged by the Pathé Phonograph & Radio Corporation to develop sales for the new machine.

Although the "Difsor" Pathéphone machines were advertised in May / June, 1922, in the British trade periodicals, this would appear to be the only occasion on which they were advertised.

B O O K R E V I E W John S. Dales

"Edison Blue Amberol Recordings 1912-1914.
by Ronald Dethlefson

published by A P M Press
650. Ocean Drive, Brooklyn, New York,
U S A 11226

price $ 20·95 seamail

From 1912 through to 1914 the Edison Company issued a four-page folder with the "Blue Amberol" records. The purpose of this was to give the customer detailed information of the selection. The information given was usually background details of the composer of the work and that of the artist concerned. Generally emphasis was placed on the composer over that of the artist.

This folder, or slip, must have been quickly discarded by the customer as they are seldom found now when one unearths a batch of "Blue Amberol" cylinders.

Until these slips were discontinued by the Edison Company in 1914, some 800 plus had been issued.

Ronald Dethlefson has accumulated many of these slips, and has had access to those in other collections. A good pro - portion and fair representative selection of these slips have been faithfully reproduced in the book. One therefore has the rare opportunity to study these slips at leisure. Also included are period bulletins and supplements concerning the release of "Blue Amberol" records.

A chapter of this book is devoted to a historical survey of the Blue Amberol cylinder and many surprising facts are revealed.

Many Blue Amberols were re-issues from Wax Amberols, and many more were dubbings from Diamond Discs. Ronald Dethlefson, through considerable research, has listed actual 'live' recorded Blue Amberols during their existence in production. Also listed are comparison Diamond Disc numbers for the period concerned.

Photographs, and a thumbnail history of the 'Blue Amberol Artists' is also included.

A final chapter is devoted to the 'Ediphone School Records'. These were made of similar construction to the Blue Amberol and were available in 6-inch length as well as standard. These records, we are informed, were in production many, many years after the demise of the entertainment cylinders.

The book contains contemporary advertisements of machines and records. There are two coloured plates of Blue Amberol cylinders and boxes. A further plate shows a 'Blue Amberol and 2-minute wax moulds.

Many facts in this book have never before been published.

The book has been printed on semi-gloss paper and is bound with blue hardbound covers, blocked in gold. The printing has been limited to 500 copies only. Each copy is hand-signed and numbered.

To anyone having an interest in "Blue Amberols" this book is a must.

Insurance

Jim Greer, of Vancouver, Canada, writes a few notes on "Insuring your collection of Antique Phonographs".

As a fellow collector of early phonographs of the windup variety, and having been an Insurance Broker for some forty years, the subject of insuring these items has become quite a factor. The greatest anxiety to serious collectors is to find a replacement unit in the event of a loss by fire or "The Uninvited Guest", therein lies the rub. Insurance then must be considered to protect your investment. Since the writer started to collect a little over ten years ago, the value of 'machines' has increased, in some cases over four times - even the most common units.

All Insurance Companies today are offering "Replacement Cost" on contents - new for old - no depreciation but several put a restriction on "Antiques". When arranging insurance I make the following suggestions:

1) Select a good reliable Broker who fully understands your requirements.
2) Insure with well established Companies.
3) Coverage should be under a "Fine Arts Floater" (We hope this has relevance outside Canada).Coloured photographs are ESSENTIAL. Each machine identified as to make,model serial number and year of manufacture.
4) When the current value of the unit is established (which can be gleaned from advertised prices in various phonograph periodical plus expertise advice from knowledgeable collectors, preferably members of a good Phonograph Club) - insure for a minimum of 80% of replacement cost.
5. In Vancouver, Canada, the City Police provide a free service known as "Operation Identification" whereby the

serial number is permanently imbedded on the case. This cannot be removed.

6) Keep a complete list, preferably in your Safety Deposit with all pertinent information. This assists in possible recovery in the event of a loss. Have duplicate pictures - one for yourself and one for the Company.

Thank you Jim Greer for those words of advice.

Earl Mathewson, also of Canada, had a copy of the above and adds the suggestion that when taking up insurance,have a trusted friend to see what you are insuring, who will vouch that you actually did have the item, and who might even write some witnessing testimony.

Your Editor adds another suggestion. Do not have your collection on view to anyone who comes to your door.Also, have a room with nothing on view where you can entertain or "interview" ANYONE unknown to you who may just arrive at your door on a friendly visit, or where you can see casual callers bringing, say, records in the hope of selling to you. Having served in Military Intelligence as my military service, I have learned how to"keep my mouth shut" as the saying is, so do not tell what I know of the collections of others unless it is to some mutual friend or someone known for his scrupulous honesty. Certainly do not "shout your mouth off" in a bar or cafe etc. I always feel that the person who lays temptation before another is as bad as he who steals.

Earl Mathewson also sent me a cutting from an old copy of "The Toronto Star". It was written by Thelma Dickman, who I hope will accept that I copy out parts of her article in order to emphasise the point and not steal from her...

"Protect your valuables against theft"

"Recently I became a statistic, one of the burglaries that occurs every night in metropolitan Toronto.

The vast majority of thefts are committed by casual thieves who see that some absent-minded person has left a window open or unlatched. My thief slid open a back window and picked up a few things we had left casually around and which were easily saleable. Most of Toronto's burglars are men, but one of the slickest was a 13-year old girl.

(Editor comments that point emphasises that even lads up to 17 or so may be very slim and narrow-hipped and could slide through quite a small window to gain access - then carry your possessions out through the door.)

Miss Dickman goes on to praise the helpful police and insurance adjusters and comes on to points:-

1) All antiques, jewels, etc should be appraised by an expert. Insurance adjusters won't easily take your word. Police say that many people just have no idea of what a thing is worth, so the real value may not be recovered if you are insufficiently insured.
2) Photographs validate your claim and assist identification. Take two or more pictures from different angles.
3) Try marking your belongings ineradicably. Mark the things in such a way as to be individualably recognised - e.g. a splash of red paint somewhere is hardly enough!
4) There is a difference in phraseology on burglaries that might have a bearing on your owners policy. (Editor says that in Britain there used to be a difference between a robbery and a burglary, taking the correct use of the language almost to infinity - so check your policy on the interpretation). My theft was done so cleanly, there was no real evidence that he broke in. The insurance claim was paid in spite of that. But if the theft took place at a summer cottage, or from a car, nothing would have been paid unles the thief damaged property sufficiently for it to be obvious. Here the key phrase is "visible signs of forcible entry".
5) Read your insurance policy well. When claiming, do not forget to add in "sales tax" (V A T or whatever).
6) Try to remember everything you own - a list will help. Do not rush into a claim. You might be somewhile before you miss a "seasonable" object, e.g. an extra lens for your camera, a summer purse (While not speaking special-for record/machine collectors, it does make the point that some small items could be overlooked.)
7) After your claim has been settled, should any of your belongings be recovered, you'll have the right to buy back any you haven't replaced. You are under no obligation to do so, and may keep the settlement in any case.
8) After you've bought the light timers for your lamps, dead bolts for the windows, rigid bars designed to keep sliding doors solidly shut and double locks for your doors, don't forget to do one essential thing..Fasten your downstairs windows.

(Editor comments... Do not be careless in the day time either. If you are in the back of the house or rear garden, make sure that the door / window at the front is fastened, and vice versa. Don't leave keys around inside within the reach of someone who can easily break a pane of glass to let himself in.. . . and so on. Just do not lay the temptation out . . . We hope this has been a timely word in your wise ears.)

John Roberts

(Extracted from "Stars of the Record World", Talking Machine News, June, 1915).

With the Cymric race the gift of song is a natural born instinct. The object of an Eisteddfod is the encouragement of Welsh poetry and music.

Mr. John Roberts is one of the successful competitors at a National Eisteddfod, and that fact is sufficient guarantee of his musical worth. It was one held at Caernarvon and Mr. Roberts was pitted in rivalry against some fifty other tenors. He was successful at this time in carrying off numerous other small honours, and had reached the highest position in connection with the famous Swansea Operatic Society, and as a proof of his worth the inhabitants of that town were so enthusiastic as to his public career that they raised a fund and sent him to London with a good round sum of money in order to complete his musical education.

He is a native of Llansamlet, a village near Swansea. At the age of eleven he had himself employed as an office boy to a firm in Morristown, but the school inspectors soon caught up with him and he was soon back at school. Finally leaving school at the legal age he became employed in the Municipal Offices of Swansea. Later he went to the offices of Messrs Viner, Leader and Morris, solicitors.

It was in this situation that John Roberts began to find his voice. He was a discovery, in a way, for he became so much in request at local functions and his fame grew so rapidly that the town authorities acknowledged his promise, and took him in hand with the sub stantial result that I have mentioned.

He has been in London now for more than seven years, beginning his studies under the guidance of Professor Kantlez. Before very long his became a famous name in the concert world, and his appearances at these led to more and more important engagements, culminating at Covent Garden. There he has appeared in several roles, the most important of which was perhaps that as "Eislinger" in "Die Meistersingers" under the management and conductorship of the famous Dr. Hans Richter. The musical critics hailed him as an artiste of great parts, and his press notices all over the country, in addition, are all couched in terms of the highest praise. He was dubbed the"Welsh Sims Reeves". At Brighton, in the part of "Turiddu" in "Cavalleria Rusticana" it was said of him : "His voice is flexible and responsive

and when singing Mezzo or piano its quality is delightful. At Tenby, in "Hiawatha" : "His voice is of beautiful quality and wonderful compass." At Wimbledon it was said : "A voice of great range and sweetness, which gave the audience immense pleasure," and so on. From all parts of the country he has secured the very highest praise for his work, and his position is absolutely assured.

Further, I may add that he has successfully sung at Sir Henry Wood's promenade concerts, a very stiff test for any vocalist, and the opinion of Harry Evans, the famous Liverpool conductor and one of the most eminent of latter-day Welsh bards, is expressed in the words, "Roberts has the purest voice in Wales today." Then, in addition, that eminent musician Sir Edward Elgar, has also expressed his appreciation of the artiste's wonderful vocal abilities.

Another interesting fact is that on several occasions he has sung privately with Madame Adelina Patti at Craig-y-Nos Castle. The Baroness Cederström (Patti) has always spoken very highly of the artiste's work, and one of his most cherished possessions is an autographed photograph of the great diva, which occupies an honoured position on the walls of the sitting room in Harlesden home. He is undoubtedly the greatest exponent there is today of Welsh singing and can interpret the Cymric temperament better than any other living artiste, and his rendition of the Anglo - Saxon is just as good. For an instance of this, I quote the fact that for a number of years he was principal tenor at the Welsh local productions of Gilbert and Sullivan's operas. That little gem of melody "Take a Pair of Sparkling Eyes", from 'Gondoliers' is his favourite song therefrom, and whenever he visits Wales he is invariably called upon to give this number, so famous is his interpretation.

In the record world he will be well-known to all our readers. In the various talking machine societies his is a famous voice and it is an interesting fact that purely on the strength of his excellent records he has obtained some important concert appointments. Especially in this direction are the songs, "I hear you calling me" and "Come into the garden Maud." Among the companies who have secured his records are the National Phonograph Co., the Odeon Co., and now for some time past the Winner Record Co. He is respon-- sible for the conductorship of the Welsh Quartette on the Winner list and for the benefit of Welsh readers I give the titles of the latest records in their language made by John Roberts and issued by that Company. They are : - 2814 O'na byddai'n Haf o Hyd : Rwy'n myn'd i'r Nef. 2815 Llwybr yr Wyddfa; Llythyr fy mam. 2816 Darlum fy mam : Unwaith etto'n.

Mr. Roberts is an ardent sportsman; both cricket and football are favourite games of his. So it will be seen that John Roberts is fully qualified to take his place in the firmament of "stars" and those who have heard his voice by the medium of the talking machine will agree.

Eli Hudson

(Extracted from "Stars of the Record World", Talking Machine News, 1915)

There can be no doubt that in Mr. Eli Hudson we have one of the most luminous "stars" that has graced the world of records. His contribution thereto is all in the way of real artistry and in whatever musical sphere one has to consider him he is always in the first rank. Both as artiste and musical director his personality comes out with striking effect, and the man who can head the bill of a vaudeville programme or help to found an orchestra of such renown as the New Symphony Orchestra, as well as be responsible for the formation and direction of other superb bands of musicians, is necessarily a man of parts. At a very early age he gave promise of his future, but all the world knows that as a rule the infant prodigy very rarely fulfils the promise of the halcyon days of childhood, and develops into the ordinary humdrum individual of this world of ours. In Eli Hudson's case his youthful proclivities but prophesied his true destiny, and he ranks much in the forefront of all that is best in the world of music.

A native of a suburb of Manchester, the youthful musician commenced his career at the early age of five, beginning his study on that instrument of which he is now perhaps the most distinguished exponent - the flute. It says something for heredity that Mr. Hudson's father, his first teacher, and thus the instinct for all that is ecstatic in music at its highest value was developed in him at such an early age. So much so that at the time when he was only seven years old he played a solo on his instrument before the late Duke of Edinburgh, at an important concert under the patronage of His Royal Highness. And played it well too.

When the time came for him to undergo the usual scholastic preparation for life he was sent to Magdalene College, in Wainfleet, Lincolnshire. Here he went through all the usual experiences of a schoolboy, with the difference that the musical talent in him was thoroughly fostered and devel oped. Music in its fullest sense was a cheerful study to him, and with the home influence as a further aid to its development his progress was rapid. In the year 1905 he won an open free scholarship with maintenance at the Royal College of Music in London, an honour reserved only for the most promising of youthful musicians. Three years' close study served but to emphasise his fitness for the distinction, for he passed all the final examinations with honours, and the coveted degree of Associate of the Royal College of Music was awarded to him.

Then commenced a steady stream of further successes in the firmament of the professional musical world. One of the best tributes to his artistic proclivities was his engagement by Sir August Manns as principal flautist in the Crystal Palace Orchestra. As all the world knows, this was a combination of all that was select in the domain of professors of orchestral art, and his inclusion in that high position by such a critical authority was a very high tribute to Mr. Hudson's powers. From that he had but to expect as a necessary corollary that all the best engagements in the orchestral world would be offered to him, and in consequence we find that he has shared in the triumphs that have accrued to such talented combinations of musicians as the New Symphony, the Queen's Hall and the London Symphony Orchestras. The provinces, with their great and notable music festivals, it is notorious, have always had the best in all lines, and the famous Leeds, Sheffield, Worcester, Gloucester, Hereford and other gatherings of such renown have included Mr. Hudson in their orchestral ranks. As regards the now celebrated New Symphony Orchestra, as I have previously stated, he was one of the principal founders, and many years of hard work that he gave to its successful career has undoubtedly aided very much to place it in the very high position in which it stands in the estimation of all who rank as keen critics in the way of musical art. Another well-deserved honour came to him in his appointment as professor of the flute and piano at the Royal Military School of Music, Kneller Hall. The acme of perfection in the traditions of army music has its genesis in that famous academy, and the holdings of such an appointment as that Eli Hudson was given was a further proof of his talent.

In matters gramophonic, Mr. Hudson has been connected with the professional side of the business since 1908, when he commenced the study of both record making and recording under that "Master of Phonic Arts", Mr. Russell Hunting. To the new development of his artistic faculties he gave his best service and very soon proved the worth thereof. About that time it will be remembered by all conversant with the talking machine that a great and striking progress was made in the way of improvement as regards the reproduction of better-class music, and to this end Mr. Hudson devoted his great abilities. In course of time, he joined the forces of the Sterling Company, and from there to His Master's Voice and sister organisations. In all his work he has left the mark of a clever personality, and some of his records are, despite the lapse of years, just as

popular as when they were new. To anyone who is cognisant of the generally "fleeting" popularity of a title it is a guarantee of real merit when it can hold its place in the affection of the music-loving public for some long period of time. Yet we know as a fact that his record "The Wren Polka" (piccolo) or "The Electric Polka"(Piccolo) or,per haps, best of all, his rendition of the ever-popular"Home Sweet Home", lives just as fresh as ever in the hearts of gramophone enthusiasts as when they first appeared.

No article about Eli Hudson would be complete without reference to his equally talented wife. Madame Hudson' beautiful soprano voice is well known on the records, and she is responsible for some of the most charming titles in the whole gamut of the catalogues. There is no necessity for me to point out any special number for which she is responsible, as every talking machine owner takes her work in the recording world at its full value of perfection, but a couple of instances in which she has sung, accompanied on the flute by her husband occurs to me at the moment.Those lovely ballads, "Lo, Hear the gentle lark" and "Angels Guard Thee", are a pair of gems of purest ray serene, and in them we have a convincing proof of the value of such harmonious co-operation. Still, as I have said, any of my readers will be aware of numbers of other instances which will serve to prove the truth of my assertions. Mr.Hudson was responsible for the innovation in the way of accompaniment of the voice by a couple of flutes, a practice fraught with excellent results.

With such a natural talent it is easy to understand that Eli Hudson should next essay the onerous work of conducting. It was due to his careful study and personality in this direction that the famous "Black Diamonds Band" of Zonophone fame, reached the high position that they now enjoy on the records. It is not gievn to everyone to know the value of the personal magnetism that the conductor of a band gives to his trained corps of instrumentalists, and all who know anything of the cult of the talking machine will agree with me when I reiterate that such perfection in rendition as we get nowadays by the band I have mentioned can only come from the happy blending of talent in the indi vidual player and genius in the directorship.

Of late Mr. Hudson told me that he has a lot of time taken up by his vaudeville work. In my opinion, such 'turns' on the music hall stage as he is responsible for that has so gradually, but none the less certainly, uplifted the whole tone of the variety shows. His is a purely musical and artistic show made up with flute celeste instrumental numbers and songs by Madame Hudson, and yet it invariably "tops the bill". The latter phrase means that it is the principal number on the programme and certainly when I had the pleasure of hearing them recently I could quite understand the reason for their popularity. The great British public do not want and will not have mediocrity in their entertainments. Give them of the best, and from the business sense as well as the other it is a paying proposition. However, he told me that he hoped very shortly to take up his work on the records again and produce for our edification and satisfaction more of the beautiful work in the way of songs, instrumental solos and band selections with which the name of Eli Hudson is so well identified.

* * *

Editor's comment:: Unfortunately, Mr. Hudson died within a couple of years of the article. Mrs. Eleanor Jones- Hudson suffered a stroke and had to retire from her singing career. Her "mantle" upon records was taken over to a certain degree by the charming, young Bessie Jones. As an old lady, Bessie Jones granted a recorded interview to Michael Walters, of which we have made a cassette-copy. As our cassette player/recorder has been troublesome and away for repair under the guarantee for long periods this year, we have yet to complete the transcription to paper. We hope we shall be able to publish this in our next issue.

In 1907 the Gramophone Grand model was introduced, the first by that Company to have an enclosed horn. The two advertisements for it, in this issue, are taken from the London Illustrated News, of February & March, 1907. These were kindly loaned by Steve Paget. At a price of 50 guineas, it represented a year's wages for someone on the lower end of the artisan scale.

The 'Mighty Tiny' was loaned to us by Reg Cooper. We have no idea of its date, other than 'post-world war II'. We have written to the adress of the advertisers and although our ltter was not returned, nor did we receive a reply. There is a tiny number in the bottom right hand corner that includes 770, which wonder if it means July, 1970. Perhaps someone living in Ohio can help us with information.

On page 1670 we show four record labels. Tempo, Melodisc,and Jazz Collector are dealt with by Reg Cooper. Of Disque Henry we know nothing. It is black and white in colour. It is a vertically-cut recording, and is a "forward" late-acoustical recording. The song "Perle de Cristal" is still a favourite of present-day accordeonists, for one still hears it played...

In the year 1907, there seems to have been some political wrangling within the London local boroughs between "moderates" and "progressives" and the point at issue is immaterial now. But, interestingly, one side employed a procession of gramophones on decorated push-carts. What was played is not clear -or how the message was received by the onlookers is not described! Our picture on page 1668 shows the assembly point before the parade.(Original magazine kindly loaned by Steve Paget.)

H M V Model 32 was the last external-horn model to be kept in production by that Company. In the 1928/9 catalogue it is priced at £8-10shillings for oak, £9 for mahogany. The catalogue description reads "Horn Table Model 32. New 'His Master's Voice' Amplifying Horn and tone arm with ball-bearing socket and No.4 Sound Box. Satin finish mahogany cabinet with sloping sides. Needle bowls for new and used needles. External metal horn 24 inches diameter.Quadruple spring motor, 12-inch turntable, speed regulator and automatic speed indicator. Also made in oak." The height is given as $6\frac{3}{4}$-ins, width 16-ins, depth $18\frac{1}{4}$-ins. Fittings, nickel, gloss and enamelled.

LETTER

Dear Ernie,

On page 1567 of the last issue of 'The Talking Machine Review', Paul Collenette, in his letter, is in error in supposing that Columbia used the description "New Process" to cover the introduction of electrical recording. "New Process" in fact refers to the system of processing records as laminates, consisting of a hard core surfaced with a very smooth surface coating.

The very first issue of THE GRAMOPHONE in April, 1923, mentioned Columbia's much improved surface, which had been quietly introduced without any announcement, until existing stocks had been dissipated. Evidently the staff of the magazine had its ears open.

The first advertisement I can trace in which Columbia mentions the fact, and under the name "New Process", is in THE GRAMOPHONE for October, 1923. This advertisement gives details of the construction of the new records, and states that the existing catalogue is being made available in the new pressings. This was two years before the introduct- of electrical recording. Sincerely, Ian Cosens

* *

The next Collecta & Nostalgia Record Bazaar will be held on Sunday 22nd. February, 1981, at the Wandsworth Boys' Club, 109.Garratt Lane, London SW 18 at 12 noon. = 30p.

EDISON DISC MASTERS BY RAYMOND WILE 1701

All recordings made in New York unless otherwise stated.(Continued from page 1656)

(Copyrights reserved by Raymond Wile, 1980)

	10"	2544	S1,S2	Explanatory Talk - Mein lieber Schwan.83017	J.Urlus
	10"	2545	S1,S2	Explanatory Talk - Siciliana.83009	J. Urlus
10.Nov.13,	10"	2546	S1,S2	Clair de lune	Brass orchestra
				Passed Test on ED 176	
10.Nov.13,	10"	2547	S1,S2	Robert le Diable - Fantasia Pt.1	Brass
				Issued on 80170	
10.Nov.13,	10"	2548	S1,S2	Flight of the gypsies.Issued on 50152	Brass
10.Nov,13,	10"	2549	S1,S2	Robert le Diable- Fantasia Pt.2.Issued on 80170	Brass
		2550	S1,S2	Explanatory Talk - Lucia - Fra poco	Bonci
				Issued on 83012	
		2551	S1,S2	Explanatory Talk - La donna e mobile	Bonci
				Issued on 83013	
		2552	S1,S2	Explanatory Talk - A quel giogo Issued on 82521	De Cisneros
		2553	S1,S2	Explanatory Talk - Meistersinger - Preislied	J. Urlus
				Issued on 83010 and 83048	
		2554	S1,S2	Explanatory Talk - Tosca - Vissi d'arte	C. Melis
				Issued on 83005	
		2555	S1,S2	Explanatory Talk - Mignon - Ah non Credea	Anslemi
				Issued on 83015	
		2556	S1,S2	Explanatory Talk - Pagliacci - Vesti la giubba.	Anselmi
				Issued on 83008	
		2557	S1,S2	Explanatory Talk - Elisir - Una furtiva lagrima.	A Bonci
				Issued on 83006	
		2558	S1,S2	Explanatory Talk - Martha - M'appari	A. Bonci
				Issued on 83010	
12.Nov.13,	10"	2559	S1,S2,S3	Amarella Rejected,see 2669	Benjamin E. Berry
12.Nov.13,	10"	2560	S1,S2,S3	Drifting Issued on 80137	Helen Clark & Vernon D. Archibald
13.Nov.13,	10"	2561	S1,S2,S3	Trial - When love is young	Mary Carson & Chorus
				Hold. Issued on Blue Amberol 4785	
				Test A & B on ED 180	
14.Nov.13,	10"	2563	S1,S2,S3	Because I love you dear	Benjamin E. Berry &Ch
				rejected	
14.Nov.13,	10"	2564	S1,S2,S3	Tales of Hoffman - Barcarolle	E. Spencer & Thomas Chalmers
				Hold. Test C on ED 181	
14.Nov.13,	10"	2565	S1,S2	Monte Cristo Waltz Issued on 80142.	Instrumental Quartet
				See 932	
18.Nov.13,	10"	2566	S1,S2	Ruy Blas - Overture Issued on 50144	Band
18.Nov.13,	10"	2567	S1,S2	Hungarian Rhapsody,Part 1 Issued on 80135	Orchestra
18.Nov.13,	10"	2568	S1,S2	Hungarian Rhapsody,Part 2 Issued on 80135	Orchestra
18.Nov.13,	10"	2569	S1,S2	Rippling Waters Passed	Ocrhestra
				Issued on 50160 and Blue Amberol 2656	
	10"	2570	S1,	Stoccato cparice	
	10"	2571	S1	EXPERIMENTAL	
	10"	2572	S1	TRIAL - When I lost you	Player piano trial
19.Nov.13,	10"	2573	S1,S2,S3	Old Folks at home Issued on 50060	Christine Miller &Ch
19.Nov.13,	10"	2574	S1,S2,S3	The lawn swing Hold,then reject	Christine Miller &Ch
20.Nov.13,	10"	2575	S1,S2,S3	Sweet thoughts of home Iss on 80129	Christine Miller
20.Nov.13,	10"	2576	S1,S2	Abide with me Issued on 80177	Christine Miller
				(Re-made on F,G,H. F & H approved)	
	10"	2577	S1	VOICE TRIAL - La Bandiera	A. Eassi
	10"	2578	S1	VOICE TRIAL - Ch'ell a ine credea	A. Eassi
21.Nov.13,	10"	2579	S1,S2,S3	When songbirds sing no more	Emory B. Randolph
				Issued on 80126	
21.Nov.13,	10"	2580	S1,S2,S3	The girl in the gingham gown - hold,then reject.	Harvey Hindermeyer and Chorus
21.Nov.13,	10"	2581	S1,S2,S3	One sweetly solemn thought. Iss on 80127	Thos. Chalmers &Ch
	10"	2582	S1	VOICE TRIAL - Three Bears	Vanda Milborn
24.Nov.13,	10"	2583	S1,S2,S3	An Irish Husband	Irving Gillette& Ch.
				Hold, then reject.	
24.Nov.13,	10"	2584	S1,S2,S3	Sunshine & Roses - Hold then reject	Irving Gillette &Ch.
25.Nov.13,	10"	2585	S1	VOICE TRIAL - Prophete - Ah mon fils	Marie Duchene
25.Nov.13,	10"	2586	S1,S2,S3	Serenade (Moskowski) Issued on 80089	Instrumental Quartet
25.Nov.13,	10"	2587	S1,S2,S3	Pure as snow Issued on 80084	Instrumental Quartet
25.Nov.13,	10"	2588	S1,S2,S3	Nocturne (Brownoff) Rejected	Instrumental Quartet
	10"	2589	S1	VOICE TRIAL	Mrs. Graham
26.Nov.13,	10"	2590	S1,S2	International rag medley-Iss on 50133	Brass Orchestra
26.Nov.13,	10"	2591	S1,S2	Trail of the lonesome pine-Iss on 50133.	Brass Orchestra
26.Nov.13,	10"	2592	S1,S2	Tango - Miss Mexico Issued on 50136	Brass Orchestra
26.Nov.13,	10"	2593	S1,S2	Boston Commandery March Iss on 50145	Brass Orchestra
28.Nov.13,	10"	2594	S1,S2	Frederick Martin Issued on 82053	Frederic Martin
28.Nov.13,	10"	2595	S1,S2	Herodiade - Fleeting vision-Iss on 82058	Frederic Martin
28.Nov.13,	10"	2596	S2	Good-bye Rose Issued on 80126	Emory B. Randolph
1 Dec.13,	10"	2597	S1,S2,S3	April smiles,waltz Issued on 80143	Brass & String Orch
				See 2375. Iss on Blue Amberol 3250	
1 Dec.13,	10"	2598	S1,S2	Souvenir and regrets Issued on 50171	Brass & String Orch
Dec.13,	10"	2599	S1,S2	The Chatauqua Idea	Bishop John Vincent
2 Dec.13,	10"	2600	S1,S2,S3	The International Rag. Hold,then reject.	Miss Corinne
2 Dec.13,	10"	2601	S1,S2	The Horn Issued on 82053	Frederic Martin
2 Dec.13,	10"	2602	S1,S2,S3	Drink to me only with thine eyes	Emory B. Randolph & Ch.
				Hold	
	10"	2603	S1,S2	Fifth Nocturne Issued on 50161	Brass & String Orch
	10"	2604	S1	TRIAL - Three Bears passed	Ada Jones
3 Dec.13,	10"	2605	S1,S2	Macushla Issued on 80133	Emory B Randolph
3 Dec.13,	10"	2606	S1,S2,S3	Now the day is over rejected	Mixed Quartet
3 Dec.13,	10"	2607	S1,S2	Look in her eyes Issued on 80147	Vernon D. Archibald
4. Dec.13,	10"	2608	S1,S2	After Sunset	Brass Orch (Edison
				Issued on 50204 & Blue Amberol 2590.	Concert Orch.)
4 Dec.13,	10"	2609	S1,S2	Hungarian Fantasia Issued on 50163	Brass Orch (Edison Concert Orch.)
5 Dec.13,	10"	2610	S1,S2	Faust- Ballet Music Issued on 50154.	Edison Concert Band
5 Dec.13,	10"	2611	S1,S2	Under the Double Eagle Iss on 51596	Orchestra
	10"	2612	S1	VOICE TRIAL- Faust - Tu che fai	Adamo Didur
				Heard by Mr. Edison on 20th. Dec.1913	
	10"	2613	S1	Listen to me Issued on 50749	Orchestra
	10"	2614	S1,S2	Spring Maid-selection finally rejected	Orchestra
8 Dec.13,	10"	2615	S1,S2	Beautiful Isle of the Sea	Charlotte Kirwin
8 Dec.13,	10"	2616	S1,S2,S3	Land of Golden dreams. Issued on 80133	Elizabeth Spencer & Vernon G. Archibald
8 Dec.13,	10"	2617	S1,S2	Garden of Yesterday	Royal Fish & Vernon G. Archibald
				Destroyed	
9 Dec.13,	10"	2618	S1,S2,S3	Cord and tassle dance	Reed Orchestra
				Issued on 80824 and Blue Amberol 4543	
9 Dec.13,	10"	2619	S1,S2,S3	Second Mazurka	Orchestra
				Hold. Test C on ED 134	
9 Dec.13,	10"	2620	S1,S2	Artist's Life Waltz	Orchestra
				See also 2317. Issued on 80147	
10.Dec.13,	10"	2621	S1,S2	Chant de Mai	Orchestra
				Test B on ED185. Rejected	
	10"	2622	S1,S2	Villanelle Iss on 82052	Mary Carson
11.Dec.13,	10"	2623	S1,S2,S3	Let me rest Iss on 80149	Emory B.Randolph & Chor.
11.Dec.13,	10"	2624	S1,S2	Green Hill far away Rejected	Charlotte Kirwin
11.Dec.13,	10"	2625	S1,S2	Love's dream after the ball	Elizabeth Spencer
				Issued on 80152 and Blue Amberol 2454	
12.Dec.13,	10"	2626	S1,S2	Rag time Nick Iss on 50165	Brass
12.Dec.13,	10"	2627	S1,S2	Vienna Beauties Iss on 50203	Brass
12.Dec.13,	10"	2628	S1	EXPERIMENT - Sicilienne	Samuel Gardner-violin
	10"	2629	S1	TRIAL - Variations?	Samuel Gardner-violin
	10"	2630	S1,S2	Garden of Roses - waltz	Brass
				Issued on 50155 & Blue Amberol 2730	
	10"	2631	S1,S2	Fairy Tales - Overture	Brass
				Issued on 50160 & Blue Amberol 2702	
	10"	2632	S1	Nocturne rejected	Samuel Gardner
15.Dec.13,	10"	2633	S1,S2	Darling Nellie Grey Iss on 80010	Mixed Quartet
16.Dec.13,	10"	2634	S1,S2,S3	Cicarieres	Reed Orchestra
				Passed. Test on ED 169 and ED 186	
16.Dec.13,	10"	2635	S1,S2,S3	Scene de Ballet Iss on 50170	Reed Orchestra
16.Dec.13,	10"	2636	S1,S2,S3	Grande Valse Iss on 50170	Reed Orchestra
15.Dec.13,	10"	2637	S1,S2	Ecstacy Iss on 82054	Mary Carson
15.Dec.13,	10"	2638	S1,S2	Elsa's Dream Rejected	Charlotte Kirwin
17.Dec.13,	10"	2639	S1,S2,S3	Nancy Lee Iss on 80155	Thomas Chalmers & Chor.
17.Dec.13,	10"	2640	S1,S2,S3	Ah! 'twas my heart	Mary Carson
				Hold - then rejected	
18.Dec.13,	10"	2641	S1,S2,S3	Memories of home Iss on 50061	Instrumental Quartet
18.Dec.13,	10"	2642	S1,S2,S3	Hearts and flowers	Orchestra
				Rejected - see 2773	
18.Dec.13,	10"	2643	S1,S2,S3	Brooklet's Tale Iss on 50171	Orchestra
19.Dec.13,	10"	2644	S1,S2,S3	The Bugler Iss on 80148	Thomas Chalmers
19.Dec.13,	10"	2645	S1,S2	Jocelyn - Berceuse Iss on 82059	Elizabeth Spencer
19.Dec.13,	10"	2646	S1,S2	Marguerite Iss on 50070	Royal Fish & Chorus
19.Dec.13,	10"	2647	A, B,C	Parla - vocal waltz Iss on 82056	Mary Carson
22.Dec.13,	10"	2648	A, B,C	Embarassment Rejected	Instrumental Quartet
22.Dec.13,	10"	2649	A, B,C	Violets - Hold,test of C on ED 188	Instrumental Quartet
22.Dec.13,	10"	2650	A, B,C	Summer Dreams - re-made on F,G,H	Instrumental Quartet
				Iss on 80130	
22.Dec.13,	10"	2651	A,	TRIAL - Adoration	Elias Breskin - violin
	10"	2652	A	TRIAL - Canzonetta	Elias Breskin - violin
23.Dec.13,	10"	2653	A, B,C	William Tell - overture, part 1	Brass
				Iss on 80128	
23.Dec.13,	10"	2654	A, B,C	William Tell - overture, part 2	Brass
				Iss on 80128	
23.Dec.13,	10"	2655	A, B,C	I see thee again, waltz Iss on 50151	Brass
23.Dec.13,	10"	2656	A, B,C	Tango - dance Iss on 50165	Brass
24.Dec.13,	10"	2657	A, B,C	How calmly the evening - rejected	Mixed Quartet
24.Dec.13,	10"	2658	A, B,C	Charge of the Light Brigade	Male Quartet
				Iss on 80137	
24.Dec.13,	10"	2659	A, B,C	If thou didst love me - rejected	Mary Carson
26.Dec.13,	10"	2660	A, B,C	Toreador hola Iss on 80140	Reed Miller
				Test of B on ED 149	
26.Dec.13,	10"	2661	A, B,C	In the gloaming Iss on 80145	Emory B. Randolph & Ch.
26.Dec.13,	10"	2662	A, B	Song of the Coquette	Mary Carson
				Test of B on ED 189. Hold	
29.Dec.13,	10"	2663	A, B,C	Tango - El Choclo Iss on 50137	Brass
29.Dec.13,	10"	2664	A, B,C	When it's aplle blossom time in Normandy	Brass
				Iss on 50134	
29.Dec.13,	10"	2665	A, B	Peg o my heart Iss on 50134	Brass
	10"	2666	A	TRIAL - Lucia - Sextette	
	10"	2667	A	TRIAL - Mignonette	
	10"	2668	A	TRIAL - Three Bears	Miss Powell
30.Dec.13,	10"	2669	A, B,C	Amarelle Hold	Benjamin E. Berry
30.Dec.13,	10"	2670	A, B,C	Moon Drops Low Iss on 80140	Elizabeth Spencer
31.Dec.13,	10"	2671	A, B,C	Venetian Love Song	Orchestra
31.Dec.13,	10"	2672	A, B,C	Tales of Hoffman - Barcarolle	Orchestra
				Iss on 80178	
31.Dec.13,	10"	2673	A, B,C	Heart memories Rejected	Orchestra
	10"	2674	A	TRIAL - Three bears Rejected	Miss Isabel Mason
2 Jan.14,	10"	2675	A, B,C	Who is Sylvia? Rejected	Charlotte Kirwin
2 Jan.14,	10"	2676	A, B,C	Jerusalem Iss on 80144	Benjamin E. Berry
2 Jan.14,	10"	2677	A, B,C	Variations Iss on 50205	Samuel Gardner
				(Re-made on F,G,H)	
5 Jan.14,	10"	2678	A, B,C	Dreaming - waltz Rejected	Orchestra
5 Jan.14,	10"	2679	A, B,C	Night of gladness - waltz. iss on 50137	Brass Orchestra
5 Jan.14,	10"	2680	A, B,C	Pastime Rag Iss on 50158	Brass
6 Jan.14,	10"	2681	A, B,C	Her heart to love I would awake - passed -	Benjamin E. Berry
6 Jan.14,	10"	2682	A, B	Prophete - Ah mon fils. Iss on 80766	Marie Duchene
6 Jan.14,	10"	2683	A, B	Trovatore - Stride la vampa. Iss on 80766	Marie Duchene
7 Jan.14,	10"	2684	A, B,C	Summer Days	Helen Clark & Vernon D. Archibald
				Iss on 80138	
7 Jan.14,	10"	2685	A, B,C	Heaven hath shed a tear. Passed	Reed Miller
	10"	2686	A, B,C	Breeze of spring	Brass
				Passed. Test of A on ED 191. Issued on Blue Amberol 4759	
7 Jan.14,	10"	2687	A, B	I Lombardi - Could Angels be as false or fair	Elizabeth Spencer & Benjamin E. Berry
8 Jan.14,	10"	2688	A, B,C	Titl's Serenade Iss on 80141	Instrumental Quartet
8 Jan.14,	10"	2689	A, B,C	Schubert's Serenade	Instrumental Quartet
				Issued on 80130 and Blue Amberol 2882	
8 Jan.14,	10"	2690	A, B,C	Love and devotion Iss on 80153	Instrumental Quartet
9 Jan.14,	10"	2691	A, B	Love's old sweet song. Hold - then rejected	Mixed Quartet
9 Jan.14,	10"	2692	A, B	Love's old sweet song. Hold - then rejected	Three Voices
9 Jan.14,	10"	2693	A, B,C	O Holy Night Iss on 82055	Thomas Chalmers & Chor.
9 Jan.14,	10"	2694	A	TRIAL - Three Bears	Minnie Marshall Smith
				Test on celluloid transfer E 5238-1	
12.Jan.14,	10"	2695	A, B,C	Bells of Shandon Iss on 50207	Reed Orchestra
12.Jan.14,	10"	2696	A, B,C	Ida Caprice	Reed Orchestra
				Issued on 51039 & Blue Amberol cylinder 4568	
12.Jan.14,	10"	2697	A, B,C	Nocturne. Test of C on ED 191	Reed Orchestra



New Models for Small Homes

"His Master's Voice" Exponential Gramophone

July 1929

AN explanation of the scientific principles embodied in the "His Master's Voice" Exponential Gramophone.

"MATCHED IMPEDANCE"

This is the basic principle of the new "His Master's Voice" gramophone. It is a principle borrowed from the science of electricity, in which it is used to secure a free path for electric currents of all frequencies, some of which are particularly sensitive to obstruction. As applied to the new "His Master's Voice" gramophone it signifies the creating of an unobstructed pathway for the sound waves as they travel from the tip of the needle to the outer opening of the horn or amplifying chamber. The sound box is "matched" to the tone arm, and its component parts are "matched" to each other. There is no longer any "reflection" of the sound waves, which flow smoothly upon their journey from the disc to the ear.

"HIS MASTER'S VOICE" SOUND BOX No. 5a

Every part is of metal. The "matching" of the stylus bar to the "spider" and the "spider" to the diaphragm gives greater smoothness of response and a still further lessening of shrillness on the high tones. The special construction of the diaphragm results in greatly reduced "edge stiffness," and a large area of the diaphragm vibrates *evenly*. This gives improved reproduction of the bass notes, and reduces the wear on the record by enabling the needle to track the big sound waves.

The diaphragm is *fully patented*. Although rigid, it is extremely thin and light. This extends the reproduced scale upwards to the treble, giving clearer articulation all round, particularly marked in sung or spoken consonants, and reducing wear on the medium tones. For purposes of matched impedance a larger opening is used from the sound box to the tone arm.

"HIS MASTER'S VOICE" EXPONENTIAL TONE CHAMBER

The tone arm is simply the external portion of the tone chamber. The great feature of this "Exponential" Tone Chamber is that by scientific folding a much larger tone chamber can be installed than hitherto. This scientific proportioning also completely eliminates "horn resonance" and with it the last traces of what was formerly known as "gramophone tone."

In the "His Master's Voice" Exponential Gramophone the principle of "Matched Impedance" is Applied Throughout, from the Stylus bar which holds the needle to the external opening of the tone chamber. IT IS THE ONLY TYPE OF GRAMOPHONE SO CONSTRUCTED.

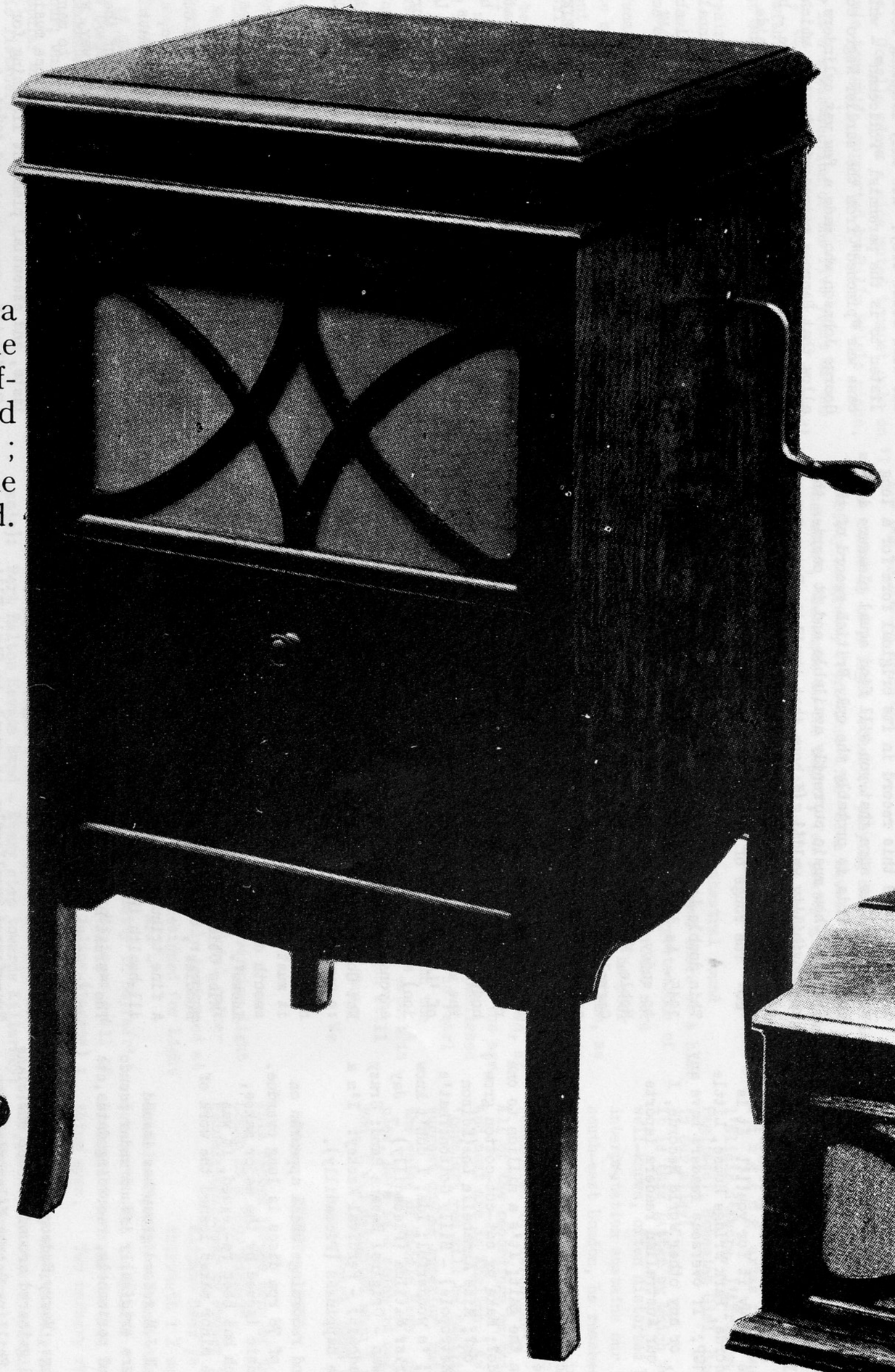
EDISON DISC MASTERS BY RAYMOND WILE

"His Master's Voice"

New Exponential Models

SPECIFICATION AND PRICES

THESE models have " His Master's Voice " No. 5a " Matched Impedance " Soundbox, latest Tone Arm and Exponential Tone Chamber; Self-releasing Automatic Brake; Automatic Lid Stay, operated by one hand only; Speed Regulator; Sunk Needle Bowls and clips for " Tungstyle " Needle Boxes. Internal fittings: Nickel Plated and Enamelled. External fittings: Oxidised.



" BIJOU " GRAND No. 145

Height 34¼ in.; width 18 in.; depth 17 in.
Double spring motor, 12 in. turntable.
Record Storage Compartment.

OAK, Wax finish ..	**£15 0 0**
MAHOGANY, Satin finish	**17 0 0**

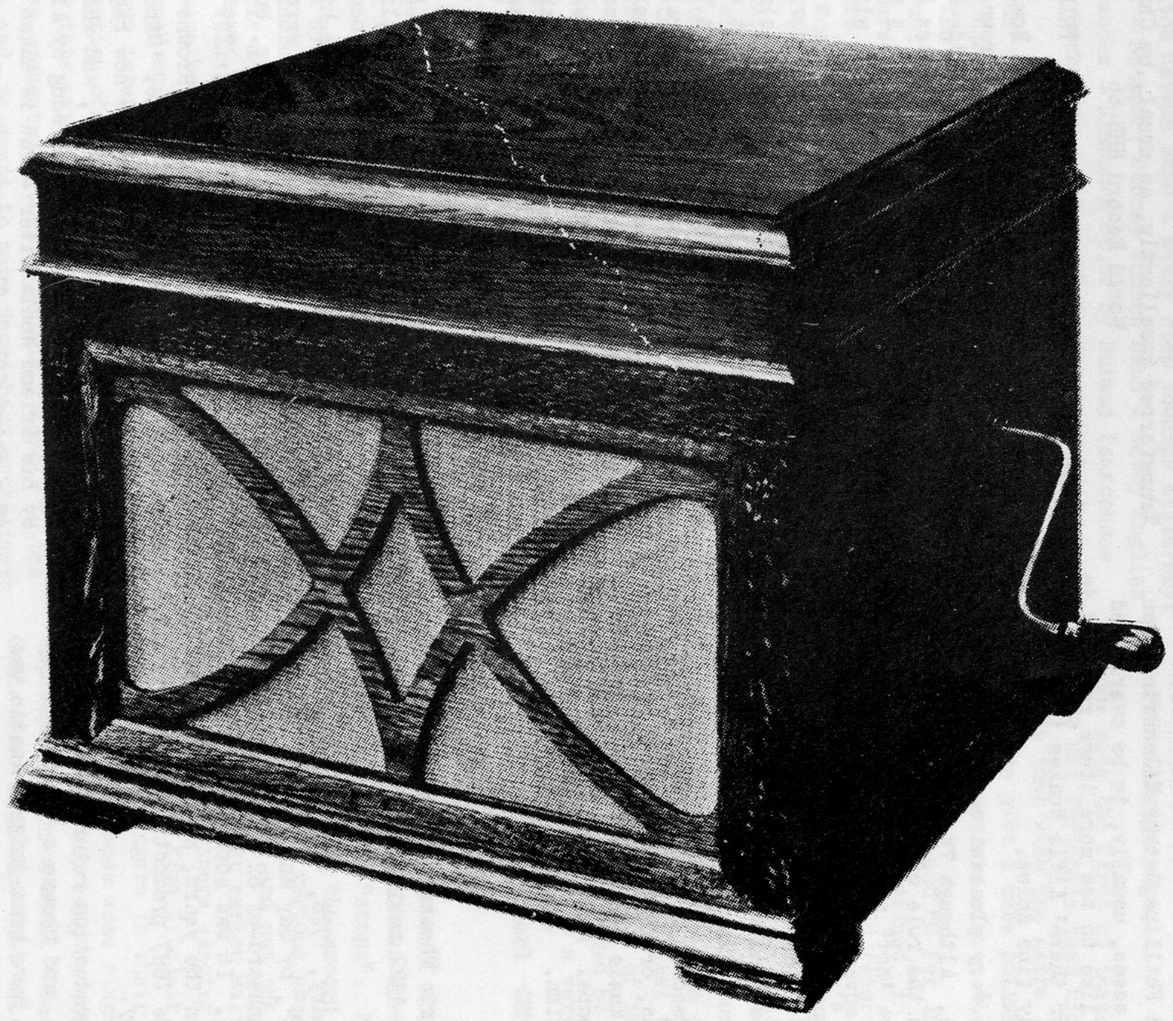


TABLE GRAND No. 130

Height 13¾ in.; width 18 in.; depth 17¼ in. Double spring motor, 12 in. turntable.

OAK, Wax finish	**£10 10 0**
MAHOGANY, Satin finish	**12 0 0**

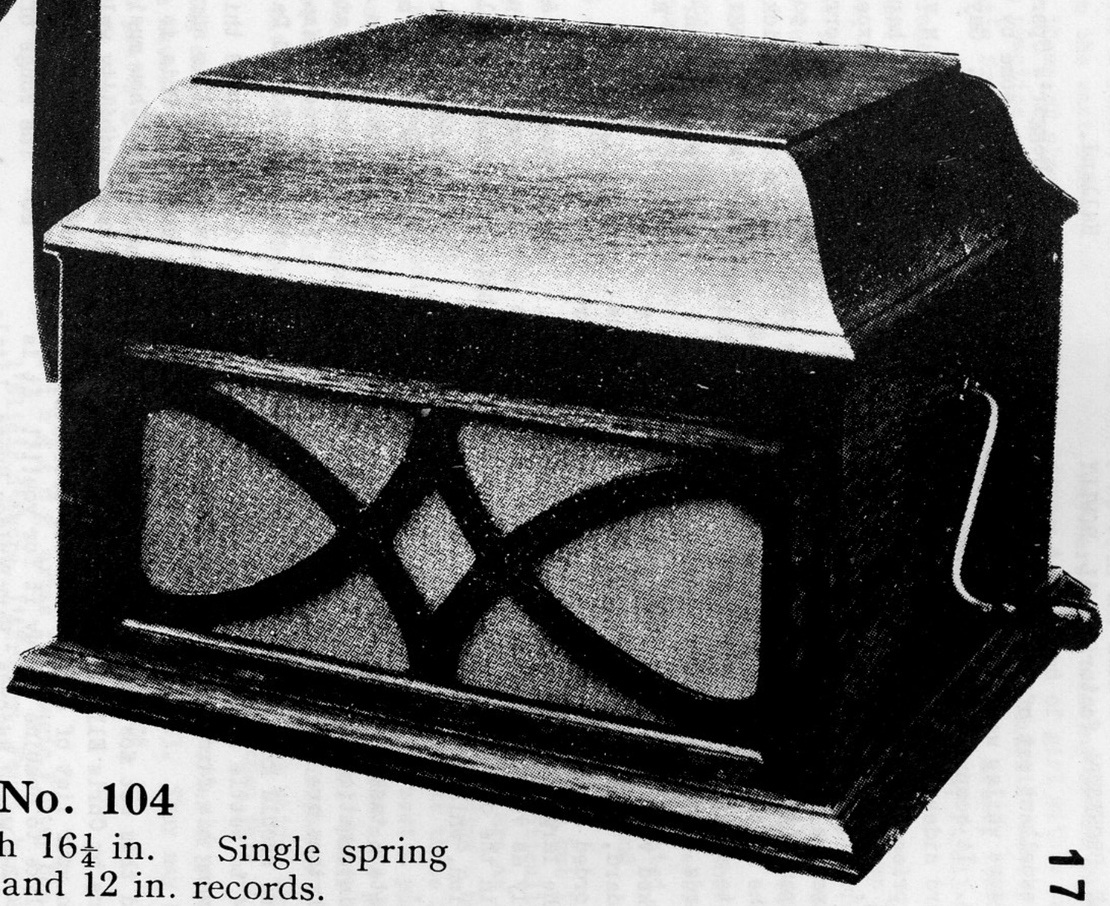


TABLE GRAND No. 104

Height 13¼ in.; width 18½ in.; depth 16¼ in. Single spring motor, 10 in. turntable, playing 10 in. and 12 in. records.

OAK, Wax finish	**£7 10 0**
MAHOGANY, Satin finish	**8 10 0**

THE RAY NOBLE ORCHESTRA featuring AL BOWLLY

Although this excellent set of dance band records has been available for some while, we have not formally brought it to your attention. It comprises 14 lp records containing on each 16 78 rpm record sides, which becomes an impressive total! At around £41 in price, including postage, it is still less than £3 for each lp.

Ray Noble became the leader of the "house band" for the Gramophone Company ('His Master's Voice') and engaged the best musicians in the British Isles. He was required to provide accompaniment to all types of artistes as well as a continual stream of records of dance music.

He clearly worked very hard because all of his work was of a very high standard, whether it was an accompaniment or dance music. He recorded at "His Master's Voice" between the years 1930 - 1934, the large proportion of the dance band titles having Al Bowlly as vocalist. For me, Bowlly was one of the top vocalists in the dance band field. He kept in tune and had clear enunciation, which is admirable now that we have only the recordings.

It would be quite a task to list all the tune titles, whose composers are international. Being a comprehensive collection all types of rhythms are included.

American readers should know all about Ray Noble, for he left Britian in 1934 to settle in U S A, where he led a band for many years. Among his first personnel was the legendary Glenn Miller.

I can recommend this set most highly. The transfers have been excellently done by Chris Ellis. As Christmas is coming, you could put it on your list of suggestions for presents!!! Your friends might like to combine to buy it for you!!!! It is available only from World Records, Park Bridge House, Little Green, Richmond, Surrey TW9 1QP. If overseas readers have any difficulty in obtaining this, or any other World Records, I may be able to help. One of our Australian readers imports them into that country.

2· PICCADILLY NIGHTS

This Lp features British Dance Bands from the period 1926/28, Alfredo: That girl over there (Edison Bell Winner)- Harry Hudson's Melody Men: Swing on the gait; It's a million to one you're in love; What'll you do?; Make my cot-cot-cotton grow ; How long has this been going on?; Miss Annabelle Lee(Edison Bell) - George Fisher: Lila(Metropole) - Billy Cotton:That's my weakness now; Sunny Skies; 's wonderful; Ida; I don't know why (Piccadilly) - Jack Harris: Matilda (Piccadilly) - Jay Whidden: Virginia; Saskatchewan - Original Havana Band: Crazy Rhythm; Out of the dawn (Broadcast) - Percival Mackey: I'm a one man girl; Spread a little happiness (Piccadilly).

The reissue of good dance band recordings which appeared on the minor, or obscure, makes of 78 rpm discs is long overdue. While there was good dance music issued by the major makes, a fair representation of which has been re-issued, it was clearly not the case that the minor makes issued the work of poor artistes.

Thus I am delighted that the V J M record group has issued these items, some of which were originally issued under pseudo nyms. Comprehensive notes and personnels, recording dates,etc are given by Brian Rust.

At the time of these recordings, Harry Hudson was a musical director at 'Edison Bell' and gathered around him top musicians such as Sylvester Ahola, Sid Phillips,George Melachrino, Ben Oakley. Alfredo's orchestra seems, usually, to be overlooked by collectors, but I should like to see more items reissued in the future. On'That Girl over there' Alfie Noakes (tpt) and Richard Mc Donald (tmbn) play fine solos.

George Fisher's band gives a very pleasant version of the equally pleasant 'Lila' tune. Although TV presented Billy Cotton in his later years in the role of a genial entertainer, his earlier bands did perform 'hot' numbers well. Percival Mackey's contributions are 'advanced' in style for the date of recording - perhaps he was one pointing to the future whose influence was followed. Jay Whidden (another who tends to be wrongly overlooked) is represented with two "wanna go back to.!! tunes.

Officionados of dance band records from this period will know what to expect. For jazzfans, or American readers, I liken these equal to the range of music recorded by the Red Nichols, to early Dorsey Brothers groups. As such it is highly recommended for your collection. Halcyon 17.

2· THE BEGGAR'S OPERA

This Lp reissues the 1920 Lyric Theatre, Hammersmith, production, and recordings from the 1922 revision, originally sold as H M V 'D' series records.

First produced on 29th. January, 1728, 'The Beggar's Opera', described as a "ballad opera", by Gay and Pepusch, was so popular that it ran for an unheard-of 62 nights at the Theatre Royal, Lincoln's Inn, London. It was soon heard all over the country. It was revived down the years, sometimes with additions and alterations. In the 1887 production Macheath was played by Sir Charles Santley.

In 1920, Frederic Austin's production returned as near as possible to the original version, and became a 'yardstick' by which subsequent productions have been judged. Austin was Peachum. Others included as soloists in this recording are Arthur Wynn, Frederick Ranalow, Alfred Heather, Nellie Walker, Sylvia Nelis, Violet Marquesita and Nonny Lock. Additionally, the chorus included Bessie Jones, Walter Glynne and Edward Halland.

'The Beggar's Opera' was set to airs well-known in 1728, including some by Purcell. I am sure that you will recall many of them. Gay's lyrics were by way of satire.

The original H M V recordings were a 'selection' from the full score and haphazardly arranged. Keith Hardwick who has compiled this excellent and important re-issue has restored them to their correct order, using the orchestral selections as overture and postlude. The transfers are well - done,the voice of Frederick Ranalow being particularly "forward". The words of the songs are printed on the sleeve.

This record appears to be the first in a new numerical series, by World Records, on RTRM 501.

2· CHU CHIN CHOW

This Oscar Asche & Frederic Norton 'Musical Tale of the East' opened on 13th. August, 1916, and ran for 2238 performances, and remained the longest run until the 1950's.

The record under review started its life as a "Music for Pleasure" issue, many many moons ago, and as such I first bought it. It is a production of all the songs by excellent British singers at the time of the recording . . . Hervey Alan, Marion Grimaldi, Martin Lawrence, John Wakefield, Ian Wallace, Edward Darling, Ursula Connors, Ian Humphris.

I have enjoyed this record in its original form for a long time, and I am sure that you will find equal pleasure in its reissue. This is probably the only British record of the Chu Chin Chow music currently available and it carries that responsibility well!! (I hope that its White Horse Inn companion will be reissued too). World Records WRS 1007.

2· The songs of C O L E P O R T E R played by the Great British Dance Bands.

This double-Lp set covers recordings from the years 1927 to 1945. As there are 10 "tracks" per side, this gives us 40 to enjoy played by Jack Hylton, Harry Roy, Henry Hall, Ray Noble, Nat Gonella, Lew Stone, Ronnie Munro, Billy Ternent, Carroll Gibbons, Geraldo and Victor Silvester. An impressive array of talent is revealed in the 'personnel' listings.

You may be unfamiliar with a few of the songs - especially the earlier ones. 'They all fall in love' is in a wonderfully relaxed tempo, and although not shown in the personnel, somebody plays the(string) double-bass in a way that just propels the whole thing along. Whatever one feels about the lyrics of 'Love for Sale' the tune is good (here instrumental version) and somehow I do not recall hearing a bad version by anyone.

Nat Gonella finds two to suit him in 'Blow Gabriel Blow' & 'Swingin' the Jinx Away'. I did not recall 'All through the night' (a minor key type) impeccably sung by Dan Donovan,but it must have been difficult to phrase. Sam Browne and the smooth orchestra of Billy Ternent give us the wistful 'Who Knows'. Satire is present in'Mrs. Lowsborough Goodby' and 'Miss Otis'. The sprightly in'It's D-Lovely', 'Let's be Buddies', 'Don't fence me in'.

A fine tribute to the clever man who triumphed over pain and ill-health through his music.

The "Great British Dance Band Series" from World Records all go to prove to my mind, despite the flood of 'airshots' and reissues from U S A of American dance bands, that, overall, our British dance bands had a higher standard.

Transferred excellently, as usual, by Chris Ellis.
World Record SHB 66

2· THE SONGS & STARS OF THE THIRTIES

We have 20+ stars on this record: Al Bowlly, Hildegarde, Fred Astaire, Belle Baker, Derrickson & Brown, Jessie Matthews, Sam Browne, The Ponce Sisters, Adelaide Hall (with Fats Waller, organ), Aileen Stanley, Frances Langford,Binnie Hale, Paul Small, Frances Day, Bebe Daniels & Ben Lyon, Marion Harris, Frances Williams, Rudy Vallee with Carroll Gibbons, Elisabeth Welch, Hutch.
All of these artists were well-known during the 1930's, but despite her stature on the American musical stage,equal to Ethel Merman, Frances Williams made but very few records, and this seems to be the first "78" to be released in Britain. She obviously had to restrain herself for 'Try a little tenderness' and one imagines her being more successful and out-going in her shows, like 'Panama Hattie'. Of the other ladies, Adelaide Hall, Elisabeth Welch, Hildegarde and Marion Harris sing seductively. Belle Baker sings an emotionally powerful 'Blue Moon' and Frances Langford the voice of depression in 'Stormy Weather'.
Hutch, Rudy Vallee and Paul Small reveal themselves to be masters of the microphone technique of projecting crooning to make it designed for the individual listener. Paul Small's voice was often heard in Britain as "Vocal Refrain" on American records, but is here heard as himself, singing pleasantly 'Hold Me'. The Ponce Sisters were on the American Variety stage way back ing the 1920's, but their 1932 record "A Million Dreams", in tender style, owes more to the 1920's.

Binnie Hale, Jessie Matthews, Sam Browne and Al Bowlly represent the more purely British scene. 'Dancing on the ceiling', although a Rodgers & Hart song is now regarded by "us" as an exclusive Jessie Matthews number, and who else sang it so well? "My Melancholy Baby" is sung by Al Bowlly accompanied by his friend Monia Liter - but is taken from the soundtrack of a short film. This record is a very interesting cross-section by singing artists who, with the exception of Miss Williams, should be well-known to all recalling the 1930's.

World Records SH 370

2· VETERANS OF VARIETY 1931 - 1952

As Tony Barker says in his excellent notes, the songs and artists in this collection afford a late glimpse of the Music Halls. Artists recorded electrically some of their former successes, from a Music Hall, already virtually dead by 1931 when Gus Elen recorded 'E dunno where 'e are' and 'If it wasn't for the houses in between' for Sterno records. By 1952 when G. H. Elliott recorded 'Hello Susie Green ' & ' Up with the Lark' it was just a memory.

Between the two dates, various of the stars recorded songs which otherwise survive only as rare acoustical discs - if at all. Most were over 60 years old, some were over 70, but Clarice Mayne was a mere 40. Her voice was a bit rough at the edges from having reached the top when only 15. Tom Costello was 70 when he committed his selection of favourites to record, but his voice sound somewhat older, having become rather inflexible - and short of wind. The others do not reveal their ages.... Nellie Wallace, Harry Champion, Ellaline Terris (who was to live until a few days short of her 100th. birthday), Seymour Hicks, Charles Penrose.

Of these, I least like Mr.Penrose's laughing items. Possibly because of his age, the laughing sounds more detached and forced than usual. Both were written by his wife Bille Grey. His only laughing record I can listen to is the perenniel "Policeman" - which in any case was "pinched" from the earlier Negro comedian George Johnson who made a few wax cylinders. I will allow that Penrose represented a style which actually existed and deserves to be recalled here - but wisely, he is placed as the last two titles of side two - if you get my meaning!!!!

Otherwise an excellent addition to the annals of the Music Hall souvenirs - and especially valuable for those who find difficulty in listening to acoustically recorded discs.

World Records SH 357

2· CARROLL GIBBONS & the BOY FRIENDS with ANNE LENNER

Somewhile ago in these pages I remarked that there is a possibility that discs of radio programmes by British artists for transmission from such stations as Radio Normandy, Radio Luxemburg, Poste Parisien, Ljubljana,etc. during the 1930's might well still exist for re-issue.

Thanks to Mrs. Joan Gibbons, here we have a most delightful reissue of records made by her husband in 1934/5. They were recorded by Columbia, given regular CAX matrix numbers, and properly processed into shellac discs. Of course they were extremely limited editions being needed only for use by The International Broadcasting Company when transmitting programmes sponsored by Hartleys Jam.

The "Boy Friends", in addition to Carroll Gibbons, were Lloyd Shakespeare, tpt; George Melachrino, clt & vln; Harry Jacobson, pno; Bert Thomas, gtr; Jack Evetts,bs.

The "tunes" are all the popular items of the day, but played in a quiet "salon"-dance-music way, with Anne Lenner adding straight vocal refrains to many of them. These are important items for the dance music enthusiasts, and essential pleasant listening for those who like "light" arrangements of 1930's tunes.

World Records SH 360

Post Script. We hear"tales" of all sorts of interesting items surviving on disc and tape in the "archives" of the radio authorities in the Democratic German Republic - inherited from the old Reich Rundfunk which was situated there. In those dreams between sleeping and waking we wonder if any of the I B C programme material from Normandy & Luxemburg is there. From later knowing Germans who were in their army during the War II they did not smash up things if there was no military resistance... It's an intersting pipe dream to speculate upon.....

2· JEAN SABLON & DJANGO REINHARDT

After being in Parisian revues & music halls from the age of 17 with such greats as Jean Gabin & Mistinguett, Jean Sablon went on to be France's first "crooner" - with an original style. Through many recordings he collected all types of accompaniments. Among the most interesting by far are those heard on this LP.

Throughout, there is sensitive playing by Django Reinhardt, guitar, who is joined for two by Garland Wilson, equally tasteful and refreshing. I always feel that this talented, if eccentric pianist was made too few recordings in his short life. He toured Britain in the mid-1930's with Jack Payne. Wilson provides the solo accompaniment for 'Miss Otis Regrets' and 'Dinner for One, please James'. The sympathy between singer & pianist makes these two little gems - contrasting with the many hackneyed versions one heard. Wilson's acc. on 'Si tu m'aimes', is especially fine.

Other accompaniments are well-played by groups led by Andre Ekyan, or what is virtually the Quintet of the Hot Club de France, during some of which Stephane Grapelly plays piano. . . Which reveals that a proof-reader/cö-ordinator did poor work, for there are inaccuracies in the instrumentation listed in the personnels. Also, the asterisks denoting certain accompani-

ments are wrong.

While that is an initial irritation, it does not spoil the enjoyment of the music. Although Jean Sablon is described as a crooner, this collection is really a selection of French 'chanson' softly, and pleasantly sung with fine accompaniment.

World Records SH 368

2· NAT GONELLA & his GEORGIANS

Nat Gonella is one of those British musicians who is underrated by those 'snobs' who habitually never praise those from their own country.

Listening carefully to the 16 tunes in this collection I have been able to assess Gonella's playing better. While obviously influenced by Louis Armstrong's style, he is far from a pure copyist, bringing his own originality to the fore.

Many of the tunes are popular items of the years 1935-1941, not treated too seriously, not too 'jazzy' but certainly rhythmically, all with a joy in living.

For me 'When you're smiling' which Gonella plays with only rhythmic accompaniment, is the best on the record. It is his solo, and he maintains the interest throughout. Four from January, 1939, were recorded in New York with a group led by John Kirby, which also featured Benny Carter (alto saxophone) and Buster Bailey (clarinet), both of whom contribute interesting solos. Gonella plays a nice muted trumpet solo on 'I must see Annie tonight', supported by Billy Kyle's piano.

This record is a cross-section of the five years of the 'Georgians'. Of course, it includes 'Georgia on my mind' - from 1941--with an arrangement scored more like a bigger band to spotlight Gonella's vocal and final trumpet solo.

A fine souvenir of our perenniel rhythmicians.

World Records SH 369

2· SANDY MAC PHERSON

This tall Canadian came to Britain in 1928, supposedly for six weeks to open the M G M cinema 'New Empire' in London as organist, but was still there in 1938, and in fact stayed in Britain until his death in 1975.

In 1938 he became the B B C Theatre Organist, and during World War II his broadcasts were familiar bright spots which boosted our morale. Sandy created broadcasting history at this period for he was the first to mention the name of a soldier who had requested a certain tune. Thencefoward he played requests for people for themselves or relatives, humbly beginning what is now commonplace.

He officially retired in 1963, but was still heard occasionally until 1970. He had many successful series of radio programmes. His last was 'Chapel in the Valley' from 1949 to 1970 in which he played favourite hymns every Sunday morning. On this record we hear the WurliTzer organ from the New Empire Theatre, the original B B C Compton,and, mostly,the Moller which Reginald Foort sold to the B B C after the Compton had been destroyed by bombing. This Moller was by now installed in the Grand Theatre, Llandudno, from whence Sandy made his wartime broadcasts, and most of this record.(It is now in Pasadena, U S A.)
Side one is comprised of individual, more serious tunes,like, My Hero, Londonderry Air, Toselli's Serenade, Traumerei, Salut d'Amour; while side two is mostly selections of tunes typical, popular when recorded, such as would be requested by his radio listeners.

This LP is a fine cross-section of the work a man whose quiet speaking voice and personality became an "institution" in Britain, whose style of playing was fairly "straight" but often with the left hand playing a counter-melody beside the right.

World Records SH 385

2· CLASSIC BRITISH FILM THEMES of the 40's & 50's

"Warsaw Concerto"(from Dangerous Moonlight), composed by Richard Addinsell. The London Symphony Orchestra, conducted Muir Mathieson. Piano soloist probably Louis Kentner. 1941.

"Cornish Rhapsody" (from Love Story - not to be confused with a much later film of the same title), composed by Hubert Bath who also conducts The London Symphony Orchestra. Pianist, Harriet Cohen. 1944.
"A Voice in the Night" (from Wanted for Murder) composed by Mischa Spoliansky. Queen's Hall Light Orchestra conducted by Charles Williams. Pianist, Eric Harrison. 1946.
"The Way to the Stars" (themes from the film), composed by Nicholas Brodszky. Two Cities Symphony Orchestra, conducted by Charles Williams. 1945.
"The Dream of Olwen" (from While I Live), composed by Charles Williams. Pianist, Arthur Dulay. 1947 **
"The Saga of Odette"(from Odette), composed by Anthony Collins. 1950 **
"Carriage & Pair","Long Forgotten Melody" (from So Long at the Fair), composed by Benjamin Frankel. 1950 **
"Portrait of Clare" (from Portrait of Clare). Arranged from Schumann's "Devotion" by Felton Rapley. 1950 **
"The Beggar's Theme" (from The Last Holiday),composed by Francis Chagrin. 1950 **
"The Mansell Concerto" (from The Woman's Angle), composed by Kenneth Leslie Smith. 1952. Pianist Arthur Sandford. **
** = All performed by Charles Williams & his Orchestra.

With the advent of "talking" films,some sort of musical background to the scenic action became essential.Until 1941 few had definite themes or specially composed orchestral works,as different from songs introduced into the plots by such as Bing Crosby,et alia. The "Warsaw Concerto" caused immediate great interest and a demand for a record of it. It was obviously very popular, judging from the vast numbers of the 78's one finds. From then on a fine theme or special piece of music in a film became a more common practice - and nowadays there seems to be an Lp of the music from the soundtrack of every film released.
The pieces on this Lp are above the average soundtrack composition. Time has been the judge, for these pieces are still played and requested on radio programmes, while certain of their contemporaries are forgotten. The piano was / is still a very popular instrument, so it is not surprising that it was featured in these special compositions.
This record will serve as pure nostalgia if you saw the films, or convenient way to have these milestones in film music. But I am sure you will also enjoy them as music in their own right.

World Records SH 384

2· THE YOUNG MANTOVANI 1935 - 1939

This is a very different Mantovani from he who died earlier this year. The later Mantovani had a great string section in his orchestra which swept smoothly around the other instrumental sounds. The orchestra on this Lp is between his early efforts under the pseudonym of Gandino and post-war rhapsodic.

This orchestra includes a small string-section, but no brass, who doubled on other istruments, including accordeon, xylophone etc. and included Mr. Mantovani, Senior. Most of the vocals are by the friendly-voiced George Barclay, but two are by Al Bowlly and one by Stella Roberts.

The sound is of a light orchestra playing dance music. The variety is great, from tunes like 'Blue Hawaii','I wished on the moon', 'Serenade in the night','Ten pretty girls','Arana de la Noche' and 'My prayer'. Al Bowlly's contributions are 'Something to sing about' and ' In my little red book', both jolly numbers. Mantovani takes occasional violin solos.

Although of only twelve musicians, the orchestral sound often gives the impression of being larger, and there is a hint of what was to come later. I enjoy these interpretations of tunes I recall from the period, but if you prefer the more brassy sound of the "usual" dance band it may not be your choice. It will certainly interest the "light music" fan, as well as those interested in the whole spectrum of dance music.

World Records SH 386

FLAPPER is the name of a new record label devoted, at present, to light entertainment from the late 1920's - the age of the Flapper. The three we have received so far, published by Chestnut Records Ltd, come from the same address as Pearl Records and cö-operates greatly with Stuart Upton and the Vintage Light Music Society. This indicates what to expect in future . . . . all sorts of light entertainment which still remains entertaining, yet is not being reissued by those companies with an eye to "nostalgia" as a big business. We wish the Flapper every success.

2· LIGHT MUSIC at the SAVOY

As the title suggests, this Lp brings to us the varying light music as played in the Restaurant at the Savoy Hotel rather than in the Ballroom, by the artists who actually performed at the Savoy at various times. It is therefore designed for Light Music enthusiasts. The tunes and musicians are -
Savoy Orpheans - 'Wildflower' selection & 'Betty in Mayfair' selection : Billy Mayerl, piano solos - Jazz Mistress & All of a twist : Veraldi Tango Band - La Mantilla & Julian (tangos) : Jean Lenson Orch. - Les Trèsors de Columbine, Ariane Menuet des Graces & The man I love : Phil Russell - Savoy Rag (banjo solo): Bert Ralton Havana Band - Every step towards Killarney: Savoy Tango Band - Matador: Debroy Somers Band - Savoy English Medley: Howard Jacobs - Chaconne Op.62 by Durand (saxophone solo): Moschetto Orchestra - Chanson Bohemienne (Boldi).

The Savoy Orpheans' selctions bring us delightful music by Vincent Youmans and H.Fraser-Simson, of which we welcome the 'revival' here. The Veraldi Tango Orchestra playing two well-known tangos, sound mostly authentic, but I feel the lack of "attack" as compared with, say, Francisco Canaro. Debroy Somers Savoy Medleys were always very popular - and there were several of them - here, English tunes. George Morris, with Somers for many years, once told me that he was the fastest arranger he ever saw. The earlier tunes by Billy Mayerl, here from 1925, for me, are preferable to some of the later which became stylistically predictable. Jean Lenson & Moschetto provide orchestral light music while Howard Jacobs' impeccable saxophone solo performs Durand's 'Chaconne' as intended to be treated.

2· JACK HYLTON & HIS ORCHESTRA 1925 - 1928

The titles included are : Just a little lady,waltz; Fleurs d' amour (Padilla); Lady be Good (Gershwin) selection ; Desert song, waltz; In the swim at Miami & Along the old Lake Trail (both from 'Kid Boots') by Tierney; Rising Sun ; Serenade-Les Millions d'Arlequin ; Laughing Marionette; In sunny Havana; Diane, waltz; By the Tamarisk (Coates); 'Mercenary Mary' sel'n (Youmans)
This is the Jack Hylton of light music facet. With a fine orchestra that included strings, he toured the Variety Halls giving many people a chance to hear music outside the normal "variety" diet, well played, by the type of orchestra that the audience would have known from radio programmes. The Hylton orchestra performed an important function - but presumably with no more pious intention than playing pleasant music well- and a mixed selection of it.
This Lp reflects this axiom. One hears what might be named a 'symphonic' dance orchestra. It will certainly appeal to the light music fan, and, no doubt to many dance band enthusiasts having a wider outlook.

2· LAYTON & JOHNSTONE "Alabamy Bound"

These famous duetists need no introduction. The songs they sing are : Up with the lark : I'm in love again : Tweet tweet; Any time, anywhere ; The wedding of the painted doll ; Alabamy bound+; A new kind of girl with a new kind of love for me+; Weary River ; Paddlin' Madelin' home+; Piano medley ; The birth of the blues ; Coquette ; Hello, 'tucky+; Don't put the blame on me+; Hard-hearted Hannah+; It all depends on you ; At Dawning.
They arrived in London to perform in an Elsie Janis revue in the summer of 1924. But when they performed in late night cabaret at the Café de Paris, they were a far greater success. So cabaret, variety, radio & records became their millieu.
As Mr. Rust says in his sleeve notes, these two singers, with one piano (and a microphone for recording) sold millions of records, needing no sophisticated equipment. But their repertoire ran to over a thousand songs during their partnership.
We have a wide variety of tunes here, but I was most interested to hear those which were acoustically recorded (with + following the title). The words are as clearly heard as one hears from an electrical recording - but, the overall tone differs. Somehow I feel that these first recordings had just an ounce or two of more zest - possibly the plain mechanics of having to put a little more punch into activating the mechanical machine. Their 'polish' is there - which became smoother with microphones.
If you like Layton & Johnstone's unique style of presenting immaculate versions of songs, then this is for you.

The three FLAPPER RECORDS, in order of review are PAST 701, PAST 702, PAST 703. They may be obtained from Pearl Records as per back page.

2· HEDDLE NASH

s i n g i n g arias from Magic Flute, Don Giovanni, l'Elisir d'Amore, l'Africana, Faust, Mignon, Rigoletto, Pagliacci, Bohemian Girl, Gondoliers, and the song 'Sally in our alley'.
It is this latter by which you may judge Nash.It is simple, well-known, often distorted badly by lesser mortals. His interpretation sustains our interest to the end. Born in south-east London, he reached such heights as Covent Garden, was very versatile in the roles he sang, and was equally splendid in oratorio in which medium he was best remembered in 'Gerontius'.
All of the recordings on this Lp are electrically recorded, and most are in English. As the arias are of the more 'popular' you will be familiar with them. I cannot really suggest one as superior, but say that if you do not know the voice of Heddle Nash, or your collection lacks examples, here is a splendid collection of 15 items to please you. I was delighted when I received this.

Pearl GEMM 210

2· ERNEST LOUGH

This record issues many of the 78 rpm recordings by Ernest Lough as a "Boy Singer".
Mendelssohn:-Hear my Prayer : O for the wings of a dove : Elijah- Hear ye Israel : O come everyone that thirsteth : I waited for the Lord.
Handel:- Messiah - I know that my Redeemer liveth.
Schubert:- Who is Sylvia? : Hark, hark, the lark : Coronach.
Brahms:- Come away death. Trad:- Drink to me only with thine eyes. Two nursery rhymes.

Ernest Lough, who recently celebrated his 69th. birthday, was, last year when I met him, looking much younger than his chronological age.

Whenhe made the first of these recordings, he was 16 years old and was fortunate that his treble voice was still pure. It meant that with the extra lung power of a 16-year old he was able to give a more polished performance than one might otherwise associate with a "boy singer".

"Hear my Prayer" and "O for the Wings of a Dove" were very popular when first issued in 1927. One finds many copies lurking in piles of old records. On various pieces, Lough is with combinations of men's voices, or boys. The organist is Dr. George Thalben Ball, still very much alive, aged 84, still delighting congregations with organ recitals.

It is difficult to appraise one "tune" above the rest for all were obviously made with care and represent a peak in this type of singing. I feel that it must be admitted that the inner emotion of all of the texts would not be felt by "boy" singers. So, judged by the quality of the voice and purity of tone, this is a very delightful record.

Pearl GEMM 211

2· THE MIKADO

Here we have a re-issue of the 1908 Odeon "complete" version of the Gilbert & Sullivan work. "Complete" in this respect meaning all of the "songs". Many sets of Gilbert & Sullivan operas recorded by the record companies in those far off days were sung by various excellent singers engaged by the record companies, and not the d'Oyly Carte Opera Company. Odeon did at least employ Walter Passmore who had been with d'Oyly Carte. Others singing are Harry Dearth, Walter Hyde, Harry Thornton, Elsa Sinclair, Ada Florence,Maude Perry,all fine concert singers in their own rights. The purist might be confused because some singers sing more than one role, and some roles are sung by more than one singer!! The accompaniment is by a small "Odeon Military Band"-type group. Collectors will know that this type proliferated even the very best operatic recordings.

Having established the "scenario" - - the raison d'etre of this re-issue is Walter Passmore. Besides hearing the

authenticity of his interpretation,one is also afforded the situation of hearing him working with others, as on the stage, rather than as a recording soloist. In this lies the interest for the "G & S" enthusiast and historian. While anyone enjoying the "G & S" operas in 1980 allows that each singer brings his own colour to the Company, one may well be offended by too much licence. These older set maintain the link with tradition.

The notes are written by that great "G & S" enthusiast John Wolfson, who suggests that the original selling price of the set is the reason for its rarity. I would add to this that it may also be / or solely be, due to the plain bad distribution of Odeon Records which had three Agents/or proprietors in Britain in a short space of time, which clearly disrupted distribution, etc. As well as notes, Mr Wolfson gives us a 'discography' showing who sings what.Of course, we hear the records transferred into the correct order of the opera, not that of original coupling. A most interesting re-issue, for the singers were originally very 'forward'.

Pearl GEMM 198

COUNT JOHN McCORMACK - The Gentle Minstrel

If readers refer to the back page of this issue, there is displayed the list of titles contained in this important boxed set of six Lp records, re-issuing another large selection of John McCormack's recordings.

To correlate with this, on page 1666, Derek Pain has written a few biographical notes for any reader not knowing of John McCormack, who was undoubtedly the finest interpreter of songs and ballads during the era of 78 rpm records.

Having expressed opinions when the first Pearl boxed set by McCormack was issued, I need not repeat. This set falls into two broad categories, recordings made in the normal manner for normal release, recordings made for radio / film use.
Speaking of the former, one is greatly surprised by the irregular recording quality with which Pearl has had to cope. It is at least 'odd' that in one company - Victor - the original quality of recording, not meaning pressing, does not reveal a progression chronologically. But the purchaser of this set will be a mature person realising all this.

You will see that side two includes several of the items issued by World Records and reviewed in our previous magazine. The difference, I suppose, being whether one wants a comprehensive collection of McCormack's work, or a smaller number of old Irish melodies.

Somehow, I had not previously heard McCormack's versions of Irving Barlin's (and other similar) songs from the 1920's - (sides 8 and 9). I would have preferred to hear "Learn to Smile" by McCormack before the tedious versions. He even makes something of 'Three o'clock in the morning' which I otherwise find boring-(it clearly being written purely to dance to at 3 a.m.). He certainly brings a new dimension to them. "Rose Marie" is sung instead of "belted out"!

The session from which "When you and I were seventeen"came, (side 8 / 9) of 23rd.April, 1925, was 'early' in the use of microphones and one wonders if they were issued immediately or if they were among those 'held back' a while during the build up of stocks before the electrical discs were released to the public. However, they sound good; in fact better than some coming later.

The broadcasts of 1936 yield two "titles" additional to the L.F.MacDermott Roe discography, "Ould Turf Fire" and "The Silent Hour of Prayer". The former uses an old Irish air, also used for the Ulster folksong about the boys making hot asphalt; the second being a majestic and reverant measure as its title suggests. It is interesting that the broadcasts introduced the world to 'The Star of the County Down' - before the studio recording. With the boxed set comes a 7-inch 45 rpm disc containing four more songs from radio transmissions, plus John McCormack's speaking voice.

The set ends with the songs from the soundtrack of the film "Song O' My Heart" of 1929, in which McCormack starred with Maureen O'Sullivan. The words of these songs are included in the notes because "the words... from the soundtrack... are generally less clear than the songs taken from 78 rpm records". True, but with my equipment I can "turn up" the treble to make them more distinct. With the "Sound Shaper" there is an even greater clarity to be obtained. One feels that this could have been done when making the master-tape for the Lp. This film soundtrack has also been issued by 'The John McCormack Association of Kansas City,Inc', and we have mentioned this in our pages previously. The quality is equal on the two reissues, so no doubt there was a common source.

Finally, refer to the listing on the back page to see that we are given several previously unpublished recordings,and several are annotated as being "creator records" - some having been especially written for McCormack.

For the collector of John McCormack's work on Lp, or for the lover of excellent singing, this set is most highly recommended.

Pearl GEMM 183 - 188.

BUDDY HOLLY

Buddy Holly died in a plane crash when only 21, by which time (1959) he had become a major influence in the rock & roll / pop scene of the day.Never having collected his records or found any 78's around the place I had forgotten what to expect.

Compared with what we have experienced since in the world of pop music, Buddy Holly was very restrained. Even the "rockiest", however exuberant, maintains an affinity to 'rhythm & blues' from which 'rock and roll' arose.

"Everyday" has only accompaniment from bass, celeste, and what sounds like a metronome, becoming a gentle teenage love-song. "Moondreams" with strings accompaniment in rumba rhythm,all in a minor key, becomes a quietly haunting song. Similarly, "It does n't matter any more", "Love is strange" and "Well, all right" are quieter numbers. The rest are in 'rock & roll' style with its insistent rhythmic pulse.

As many years have passed since Holly's death as he actually lived in his tour on earth. That records are still re-issued & appreciated is in itself a testimony to Buddy Holly's importance and stature in his chosen field. Other collections are available for those who like'complete sets' by any artist, but this record gives a good cross-section for the usual collector wanting examples of many stars. It would also be valuable if you are a "muscicologist" building a library of the spectrum of musical tastes.

Pickwick Superstars SSP 3070

THE CAMPBELTOWN PIPE BAND - Mull of Kintyre

This record opens with the sound of waves on the seashore, seagulls crying and then the pipe band fades in playing "Mull of Kintyre" - which could have been a scene of my boyhood in Dover where a Scottish regiment was stationed for years. So the sound of bagpipes is a familiar one to my ears.

Campbeltown is in Argyllshire, where men of many differing occupations meet in the evenings to form the town band, and to play traditional Scottish music, into which are mixed airs from other fields of music. Their leader is ex-Scots Guard Pipe Major Tony Wilson who instills enthusiasm into 22 bandsmen of various ages.

The musical rhythms include, march, reel, jig, strathspey,etc. Some of the tracks develop one tune, and others are of medleys - too many to list individually - a fine addition to the collection of pipe music, or a souvenir of Scotland. One 'track' is devoted to Drummers' Calls of the days when signals could be sent to the men in the field by the individual patterns.

Pickwick SHM 3039

BOB NEWHART

It is a heap of good medecine to laugh - and if you do not find yourself submitting to Dr. Newhart's prescription as this Lp plays - there's no hope for you!

It would be criminal to reveal the plot of any routine. Although they remain funny after repeated hearings, the initial impact is a magic not to be spoiled.

The subjects are - The driving instructor - Introducing Tobacco to civilisation - The Grace L Ferguson Air Line - Cruise of the USS Codfish - The retirement party - Returning a gift - Ledge Psychology.

My own favourite is about Tobacco and Sir Walter Raleigh. A very clever approach - and that's all I'll reveal.

Pickwick Super Stars SSP 3079

MARY O' HARA

Ladies do not like to be reminded of their age, so I'll just say that the first record I had of Mary O'Hara, when young, was on the Beltona label.

Then she was a most delightful singer, mostly accompanying herself on the Irish harp. She rose to the heights, then came the tragedy of the death of her husband, but that resolved, she found on her "come back" that she is still well-remembered. This is understandable. She sings her songs with disarming and charming simplicity.

As this record shows, the new dimension of an orchestra is occasionally used. She has not deserted the harp, nor a few songs in Gaelic, that seem to caress the ears.

The songs in this collection are - Music speaks louder than words - Annie's Song - Cucuin a Chuaichin - Oceans Away - Dust in the wind - The Snail - I'll have to say - Home in the meadow - Scorn not his simplicity - Ceol a'Phiobaire - Never my love - Roisin Dubh(Dark Rosaleen).

A mixed programme of old, new, of all sentiments. Mary O'Hara brings her own personality to each - no doubt chosing only those songs which she feels able to interpret sympathetically. I find myself completely enchanted by this record.

Pickwick Super Stars SSP 3083

RAY CHARLES

I haven't bothered to distinguish between the terminology applied to modern songs. To me "blues" covers the slower variety, and "rhythm & blues" the more exuberant type, even if, as on this record, strings are added for some titles.

Ray Charles went blind when aged six, but he has managed to master the piano, saxophone, trumpet and orchestral arranging. His performance these days is mainly from the piano key board, accompanying his own vocals.

This record gives us twelve 'songs' - Georgia on my mind - I got a woman - Drown in my own tears - Night time is the right time - Eleanor Rigby - I can't stop loving you - Hit the road Jack - Hallelujah I love her so - Mess around - Let's go get stoned - Don't let the sun catch you cryin' - What'd I say.

I prefer the accompaniment of the rhythm & blues band to that of the strings. The blues band has more "drive" which suits Ray Charles' voice. The "Mess Around" is a dance with called instructions - somewhat like the original 'Boogie Woogie' of the 1920's,"What'd I say" is similar.

Some like "Don't let the sun catch you cryin'" owe more to the style of a slow song, but some blues influence pervades. Thus this record gives a fine cross-section of Ray Charles performances. It is a dip into his large repertoire, like the Lp of Buddy Holly did.

Pickwick Super Stars SSP 3075

COUNTRY SUPER STARS

Seventeen C & W Super-Stars shine on this 2-Lp set.... Jim Reeves, George IV, Don Gibson, Waylon Jennings, Ronnie Prophet, Skeeter Davis, Hank Snow, Dottie West, Jerry Reed, Porter Wagoner, Hank Locklin, Lester Flatt & Mac Wiseman, Connie Smith, Eddie Arnold, Carroll Baker, Jim Ed Brown, Bobbie Bare.

All of the "tracks" in this set represent well-known songs by well-known artists. Being a kaleidoscope of the C & W scene it is designed for those interested in a general collection, rather than a comprehensive survey. You should read the list of titles at your shop before buying this, for some of the tunes here have been issued in other combin ations by Pickwick.

If you are new to the world of C & W this will give you a fine introduction, by the Super-Stars.

Pickwick Super Stars SSD 8034

SYDNEY KITE & His Piccadilly Hotel Orchestra

On returning to civilian life after World War I, Sydney Kite formed a small band to play at private dances, graduated to the position of deputy conductor of the Savoy Orpheans, then moved to the Piccadilly Hotel in 1931. I recall Kite's broadcasts, with his own announcements in a very precise, correctly-spoken English.

Some of the personnel playing for the original Regal-Zonophone are forgotten, as they augmented the band in the studio only. The lead trumpeter for the 16 titles is Alfie Noakes, renowned for his fine tone and clear phrasing. Billy Thorburn, later to lead his own group, was pianist. Three members of the band. Ivor Robinson, Jack Joy and Eric Hanley sang some of the vocals as a trio, calling themselves 'The Three Ginx', under which they made their own records, broadcast, and appeared on the variety stage.

Although active at the centre of the dance band scene, Sydney Kite's recorded output was small. The personnel on the sleeve lists only a "brass bass", but I can certainly hear a plucked string bass at times, especially towards the end of "Just once for all time". Perhaps the bass player 'doubles'. Norman Phillips plays the baritone in the old 'slap-tongue' style at times too.

There is a variety. . "Yes,Yes" becomes very rhythmical, "Live,laugh and Love" is a quick waltz, a xylophonist is heard in several tunes, and "I do like to see a game of football" is a novelty-number. Overall, a crisp and lively band that I am pleased to see added to the 'Great British Dance Band' series.

World Records SH 387

Memories of 'BAND WAGGON', 'HAPPIDROME' and other Wireless Comedy Shows.

Beginning in January, 1938 - and running for 42 programmes - 'Band Waggon' changed the character of British wireless comedy. Arthur Askey and Richard Murdoch, the chief characters, were supposed to live in a flat at the top of Broadcasting House,where they had many 'situation-comedy' episodes. Syd Walker came in as a 'rag & bone man' telling of personal problems and awkward experiences imposed upon him as he went on his way along the streets among people.

A few weeks before the outbreak of World War II, another comedy show began - "It's that man again", but with the mass of initials that seem to come with the War, e.g. A R P for Air Raid Precaution, the name was shortened to ITMA,by which it is now remembered. It was a light-hearted nonsense programme. (For U S readers, it was similar to the Marx Brothers programmes.) Here we have two 10-inch sides of the star of the programme, Tommy Handley, performing some typical fare. This programme ran for about ten years.

'Happidrome' was another wartime show, featuring Harry Korris (Mr.Lovejoy), Robby Vincent (Enoch) and Cecil Frederick (Ramsbottom). It began in 1941 and ran for 104 programmes. Its style was akin to a music hall performance, and part of the examples on this Lp were recorded in the Grand Theatre, Blackpool.

Beginning in 1939, just after the outbreak of War,'Garrison Theatre' ran for eight months. Jack Warner, as a cockney soldier,was the star of the show, which was organised by Charles Shadwell.

This Lp serves the two-fold purpose of being pure nostalgia and also a document of wireless humour of those times. It helps fill that great void of few recorded survivals of our great wireless shows.

World Records SH 388

HITS OF THE 60's and 70's - played by the Great British Dance Bands of 1927 -1945.

No, this is not a contradiction in terms. Readers of this

magazine will not be surprised to learn that some tunes never die, but are likely to be revived in any age. Hence the title of this collection. I leave it to Stan Britt's sleeve notes to explain the where & when of the actual revivals in "modern" times, for many of them occurred in foreign territory to me.

The oldest recording in the collection is the waltz "Diane" played by Jack Hylton's orchestra in 1927. Other than the use of a brass bass and odd cymbal crashes, the arrangement is not dated. The most recent is Carroll Gibbons' version of "The more I see you" with Edna Kaye singing the vocal refrain, from 1945. My favourite from the 20 items included is Chick Henderson singing "Marie Elena" in a perfectly polished waltz version with Joe Loss.

Other bands featured are those of, Lew Stone, Ken 'Snakehips' Johnson, Harry Roy, G Scott Wood, Eric Winstone, Percival Mackey, Henry Hall, Debroy Somers, Ambrose.

In a slow, relaxed tempo, Sam Browne singing "Bye Bye Blues" with Ambrose in 1930, is another masterpiece that one would not expect to have been recorded as far back as 1930. From the same year, Jack Hylton's orchestra with Pat O'Malley, perform "Confessin'" in a fine mid-tempo that just flows along relaxedly. Only the slightly audible banjo beat suggests its age.

From 1940 come two famous records of "hot" tunes, Joe Loss's "In the Mood" (released in Britain before Glenn Miller's) and Ken 'Snakehips' Johnson's "Tuxedo Junction" - a subtly swinging version.

Some of the records re-issued here have appeared on other World Records Lps - including the two big boxed sets of dance band discs, so the absolute enthusiasts should check the titles they have. But for those not quite so deeply involved, and younger folks wanting original versions of tunes they have heard more recently, this is an ideal record.

World Records SH 390.

L.P. ROUNDUP

JOHN WANT

The Cantelli re-issues continue. The latest, World Records, SH 376 (stereo) in which he conducts the NBC Symphony Orchestra in a performance of Cesar Franck's 'Symphony in D Minor'. I have always enjoyed the work of this slightly obscure Belgian - at least in so far as it is possible to do so for little of his opus is in the repertoire - and I have always had a soft spot for this beautiful, albeit small scale, symphony. But this recording does not fulfill my expectations. One cannot, dare not, criticise Cantelli's musicianship. My reservations stem from his interpretation. To me this symphony is full of mysticism, the first movement is awe-inspiring. This is a performance which lacks mysticism and is too warm-hearted to evoke awe. In a recent comparative review ('Stereo Choice') on B B C Radio 3, a large number of recordings of the work were discussed. This one was not and I am not sure that this was simply because it was 26 years old and sounded its age. There are better recordings of the Franck. There are better re-issues with which to remember Cantelli.

On SH 375 (mono) Wilhelm Furtwängler conducts Bethoven's Symphony No.3, the Eroica. This is a magnificent, full-blooded performance of a work that requires full-blooded but musicianly treatment and to those to whom the name Furtwängler means little more than a catalogue entry in those thick, readable, pre-war H M V catalogues, I would recommend this record on three scores. First, it is ideally representative of the work of that great conductor and though mono is of a recording quality that still makes entertainment; second, it is an excellent basis for comparing musical interpretations of Furtwängler's generation with those of today; thus it helps to explain why the name "Furtwängler" was so widely known to record enthusiasts and music lovers generally in the Thirties, Forties and up to his death in the mid-Fifties. Thanks are due to Keith Hardwick for the re-transfer, the original issue having been on Lp ALP 1132 (H M V).

A totally different issue from World Records is SH373 "A Ljuba Welitsch Recital / Brahms "Liebeslieder Walzer". Side 1 is of Lieder by Brahms, Schubert and Joseph Marx, transferred from record ings made in 1947 from B B C or Austrian Radio broadcasts, the Brahms being the evocative and exquisitely sung 'Zigeunerlieder', Op.103. The sleeve notes admit that the original recordings were in badly flawed condition; no understatement. But they are among the very few recordings of Lieder by this singer - who appeared on the Berlin stage as the B B C Lady in "The Killing of Sister George" - with the added interest of Joseph Marx accompanying his own work. Side 2 (the Liebeslieder) is a great musical experience and it is odd that the sleeve notes refer to it almost in passing. For the quartet was of great names: Irmgard Seefried, Elisabeth Höngen, Hugo Meyer-Welfing and the great Hans Hotter. This was also recorded in 1947, but for commercial issue. It appeared as LX1114-1117. The recording and / or the transfer is excellent.

SH 380 "Moiseiwitsch plays Rachmaninov" (Piano Concerto No.2 -mono Rhapsody on a theme of Paganini - stereo) was transferred from CLP 1094 and CLP 1072 respectively, H M V. (There is no reference to a re-transfer.) Listening to them I am left still wondering why Moiseiwitsch was never made an E M I celebrity labels artist, for this is obviously a great musician - who, incidentally, was linked to the composer by personal friendship. I also recall the immense popularity of both works, the concerto perhaps more than the rhapsody, during the war and afterwards. For this was the music on which I was brought up and the Rachmaninov still evokes life in the R A F with an H M V 127. My judgement of this record has to be subjective. I like it. If it has not been re-transferred, then the sound is exceedingly good for 1955: both sides were recorded at Abbey Road in that year.

There have been an enormous number of re-issues of records by Sir Thomas Beecham, not all on World Records. SH378 is a transfer of H M V DB9416/8, DB6643 and DB 21301. "Beecham Plays Strauss", let it be qualified: Richard Strauss. Beecham was a great admirer of the incidental music to "Le Bourgeois Gentilhomme" and this forms the first side of the record, the other side containing the interlude from "Intermezzo" and the love scene from "Feuersnot". If one is looking for a record with which to recall Beecham there are many others that I would recommend - for example the World Records re-issue of his Rossini Overtures. If one seeks Richard Strauss the same argument is valid for I feel that this is neither among the best Beecham nor among the best Richard Strauss.

Gerhard Hüsch's "Winterreise" - once one of the rather dubious Society editions of the pre-war and wartime years is re-issued as an Lp (SHB 65). The two-record set also contains quite a few of the Lieder from "Schwanengesang" - including several unpublished record ings such as "Am Meer", recorded in Berlin in 1937 with Gerald Moore at the piano.
It is a fine set and one or two of the tracks are truly outstanding - such as "Erlkönig", published without "Society" blessing as DB 5523.

Gerhard Hüsch, who is, I believe, still alive, was in his thirties when these recordings were made and the voice has beautiful tone of a singer in his prime which goes splendidly with his simple reading of the Schubert. The sleeve notes cover two sides and are exceedingly good.

I have already been allowed to express my delight at the work of the Busch Chamber Players. Yet another occasion presents itself: on SHB 68 World Records have re-issued the 1936 recordings of the Bach Orchestral Suites. Musically the predictable standards are attained: there are no surprises here. This is great musicianship, great ensemble playing. There is incidentally a Busch Brothers Society based on the area where they grew up. Inter alia it promotes concerts and awards prizes to young musicians. Those interested can obtain further information from: -

Brüder Busch Gesellschaft,
Postfach 4029,
5912. Hilchenbach,
Germany.

ON TRANSFERS

In these reviews, we cover reissues from 78 rpm discs by World Records and the Pearl-group. It must be admitted that our ears operate differently, so our opinions will differ. For my own part I have very sensitive hearing still and can hear tiny sounds. I can still hear very high frequencies. World Records and Pearl approach the transfer of 78 rpm records from differing viewpoints, but the latter tend to leave more hiss. For my own equipment I never play either make of record with a flat response using just the "treble" and "bass" controls. I play them via the "Sound Shaper". With World Records I push up my frequency slider from 5000 Hz and leave the others flat. With Pearl I do the same, plus cutting down the 9000Hz and the 15000Hz. I am in effect doing some shaping! I prefer not to listen to either with the controls left flat, but am sure that readers will derive much pleasure from both makes as they are, and can buy with confidence because no false tones or echoes are added, as with certain other "major" makes who should know better (chiefly of U S A origin). Of World Records and Pearl, World Records are the nearer to the sound of my ears as they are transferred. However, both makes are doing an excellent job for we who, for one reason or other, still like artists from a past era. (It also occurs to me that World Records transfers may also be more suited to the curtains and furniture in the room - which do affect tone. Conversely noticeable tones would be heard in a room with no furniture and painted walls.)
Playing my own 78 rpm discs, while I may put a small amount of cut on the very top end of the Sound Shaper, yet raise the frequency range a little lower down the scale. I am certain that there are higher frequencies on 78 rpm discs than many collectors allow, and higher than an acoustic gramophone can ever reproduce.

BOOK REVIEW — Ernie Bayly

ERIC COATES

Born in 1886, Eric Coates eventually became a viola player in the Queen's Hall Orchestra of Sir Henry Wood. But, as his talents were in composition and arrangement he discontinued playing with Sir Henry.

Among his first successes was his fine setting of Fred Weatherly's "Stonecracker John". After the success of his arrangement of Richard Rodgers' "With a song in my heart" (Col.DX 63), he was asked by Columbia to record symphonic arrangements of a few of his own compositions. These were "I Pitch my Lonely Caravan / Birds songs at Eventide / I heard you singing" (Col.DX454). At the same session he recorded his "London Suite" (Col DX470) which he had just completed (1933). This included the famous "Knightsbridge March" that became the signature tune of the long-running B B C programme "In Town Tonight". He also had good fortune somewhat later in that his most delightful "By the Sleepy Lagoon" was used as signature tune for the B B C series of family record requests.

But there was more to Eric Coates than those two well-known compositions, as this fine discography shows. The major part of the book is devoted to "Recordings of Eric Coates' Compositions by all performers on 78 rpm discs" Stuart Upton and his friends have been exceedingly busy to collate a wealth of information, from c.1913 onwards. Besides listing the performances of Coates' works, if the reverse side of a record is of someone else's work, it is included in parenthesis for the sake of completeness.
Another section lists the "original" recordings of Eric Coates, i.e. Coates conducting an orchestra playing his own works. A final section is a selective listing of Coates' works on Lp, but one suspects that few are presently available.
This is clearly a labour of love, for the hours that must have been spent in research can never be related in terms of cost. An extremely useful publication for those interested in the works of Eric Coates in particular and Light Music generally.
Available from The Vintage Light Music Society, 4. Harvest Bank Road, West Wickham, Kent BR4 9DJ.

Price: 75 pence (British Isles) 85 pence for Overseas seamail : £1 for Airmail.

BOOK NOTICE

"The Modern Law of Copyright" (In Britain=Ed)
by Hugh Laddie M.A, Bar, Peter Prescott BSc, MSc, Bar and Mary Vitoria PhD, LlB, Bar.

This book is a fundamental exploration of the principles of copyright as they apply to the contemporary world. It is about the practice of the law in our world where oil paintings, sheet music and poetry co-exist with holograms, video and information retrieval systems.
The table of chapter headings are:-
1, Introduction to the copyright system. 2, Kiterary, dramatic & musical works. 3, Artistic works. 4, Subsistence of copyright in works. 5/6 Part 1 works - term of copyright and first owner ship of copyright 7, Cinematograph films. 8, Sound recordings. 9, Television and sound broadcasts. 10, Transmission of title and licensing of copy right. 11, Secondary infringements. 12, Civil proceedings. 13, Criminal proceedings and Customs seizure. 14. Special provisions as to Libraries. 15, Crown and Universities copyright. 16, The Performing Right Tribunal. 17, False attribution of authorship. 18, Performers' protection
Appendices: Copyright legislation.

It seems that this will help those concerned with copyright, i.e. those re-issuing old discs on Lp or cassette; or old film on video; or new records of local concerts, organ recitals, etc. your talent or societies, would do well to at least consult this new book at your local or County Library.
To purchase: It is published by Butterworths 9-12 Bell Yard, Temple Bar, London WC2 at £45.

LOOK

EDISON
PHONOGRAPH
MONTHLY

This "House Magazine" was circulated to dealers in Edison products in U S A between the years 1903 - 1916. All serious collectors must have wished that they could find a set of these offered for sale at a very reasonable price in the neighbourhood charity, or "junkshop". There were a total of 166 separate issues of the magazine. Mr. Wendell Moore of Sedona, Arizona, is sharing his unique collection of 'The Edison Phonograph Monthly' by having it reprinted in fac simile in hardbound handsome annual volumes. Time whizzes by, since our initial announcement. To date 7 volumes have already been published. The present rate is two volumes per year. This must mean a lot of work for Mr. Moore in despatching alone. This is on a limited, numbered, subscription basis. So whatever its cost to you today, its value can only increase as time goes on, for I cannot see a further reprint in less than a generation's time! There are still a few numbered sets not taken up. The price for Vols. 1 - 7 is $13.95 each in U. S. A. or £7. 50 in £ Sterling. Postage extra.

For details write to Wendell Moore, R.R.2. Box 474H, Sedona, Arizona 86336.
Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA, England.

His Master's Voice

TALKING MACHINE REVIEW
19 GLENDALE ROAD
BOURNEMOUTH
BH6 4JA
ENGLAND

GEMM 183-188
(6 records)

COUNT JOHN McCORMACK
the gentle minstrel

Every effort has been made to ensure correct replay pitch. Minimum filtering of the 'surface' noise inherent in the original 78s has been effected, in order to do no damage to the quality of vocal tone. Certain songs appear more than once, but in different recordings, from different dates, so as to show McCormack's artistic development over the years.

SIDE ONE – BROADCASTS OF 1936

1. JUST FOR TODAY (Seaver) E. Schneider-Pf. Creator Rec.
2. THE OULD TURF FIRE (Trad. Irish) E. Schneider-Pf.
3. THE STAR OF THE COUNTY DOWN (Tr. Ulster) Schneider
   (Rec. Nashville, Tennessee, 11th Oct. 1936 for NYBC)
4. THE LONDONDERRY AIR (Trad. Ulster) Orch. & Pf.
5. EVER IN MY MIND (Russell) Orch. & Pf.
   (New York, 19th Nov. 1936 for NYBC)
6. OH WHAT BITTER GRIEF IS MINE (Mozart)
7. THE STAR OF THE COUNTY DOWN (Tr. Ulster) Schneider
8. THE SILENT HOUR OF PRAYER (Cadman) Creator Rec.
   (New York, 27th Dec. 1936 for NYBC)

SIDE TWO – THE ARTISTIC DEVELOPMENT (1)

1. COME BACK TO ERIN (Claribel) with Violin and Piano
   (City Road, London, 23rd Sept. 1904. Mat. 5934b; G&T 3-2170)
2. THE DEAR LITTLE SHAMROCK (Cherry) with Fono. Orch.
   (London, 4th Dec. 1906. Mat. Lx 1569. Fono. Odeon 44368)
3. MY DARK ROSALEEN (Needham) with Fonotipia Orch.
   (London, 1st June 1907. Mat. Lx 2132. Fono. Odeon 44889)
4. SAVOURNEEN DEELISH (Trad. Irish) with Fono Orch.
   (London, 1st June 1907. Mat. Lx 2133-1; Fono. Odeon 44852)
5. TERENCE'S FAREWELL TO KATHLEEN (Trad. Irish)
   (London, 1st June 1907. Mat. Lx 2134; Fono. Odeon 44853)
6. OFT IN THE STILLY NIGHT (Trad. Irish) with Fono. Orch.
   (London, 1st June 1907. Mat. Lx 2135; Fono. Odeon 44854)
7. TROTTING TO THE FAIR (Trad. Irish) with Fono. Orch.
   (London, 2nd Mar. 1908. Mat. Lx 2843; Fono. Odeon 57594)
8. THE GREEN ISLE OF ERIN (Roeckel) with Fono. Orch.
   (London, July 1908. Mat. Lxx 3160; Fono. Odeon 84234)
9. COME BACK TO ERIN (Claribel) with Victor Orch.
   (New York, 1st Feb. 1910. Mat. C-8588-1; Victor 74158)
10. THE SNOWY BREASTED PEARL (Trad. Irish) Victor Orch.
    (New York, 23rd Mar. 1910. Mat. C-8741-1; Victor 74166)

SIDE THREE – THE ARTISTIC DEVELOPMENT (II)

1. MY LAGAN LOVE (Trad. Irish) with Victor Orch.
   (New York, 25th Mar. 1910. Mat. B-8751-1; Victor 64154)
2. THE DEAR LITTLE SHAMROCK (Cherry) with Victor Orch.
   (New York, 8th Apr. 1910. Mat. B-8819-1; Victor 64153)
3. BELIEVE ME, IF ALL THOSE ENDEARING (Irish)
   (New York, 16th Mar. 1911. Mat. B-8537-3; Victor 64180)
4. THE IRISH EMIGRANT (Barker) with Victor Orch.
   (New York, 16th Mar. 1911. Mat. C-10060-1; Victor 74237)
5. KATHLEEN MAVOURNEEN (Crouch) with Victor Orch.
   (New York, 16th Mar. 1911. Mat. C-10061-1; Victor 74236)
6. MOLLY BAWN (Lover) with Victor Orch.
   (New York, 17th Mar. 1911. Mat. C-8752-2; Victor 74175-2)
7. MOTHER MACHREE (Ball) with Victor Orch.
   (New York, 17th Mar. 1911. Mat. B-10069-1; Victor 64181)
8. MACUSHLA (MacMurrough) with Victor Orch.
   (New York, 30th Mar. 1911. Mat. B-10134-1; Victor 64205)
9. SHE IS FAR FROM THE LAND (Lambert) with Victor Orch.
   (New York, 31st Mar. 1911. Mat. C-10138-1; Victor 74242)

SIDE FOUR – THE ARTISTIC DEVELOPMENT (III)

1. EILEEN AROON (MacMurrough) with Victor Orch.
   (New York, 3rd Apr. 1912. Mat. B-11824-2; Victor 64256)
2. THE HARP THAT ONCE THROUGH TARA'S HALLS (Irish)
   (New York, 5th Apr. 1912. Mat. B-11833-1; Victor 64259)
3. WHERE THE RIVER SHANNON FLOWS (Russell) Victor Orch.
   (New York, 2nd Jan. 1913. Mat. B-12761-2; Victor 64311)
4. MOLLY BRANNIGAN (Trad.Irish) Spencer Clay-Piano
   (New York, 3rd Jan. 1913. Mat. B-12765-1; Victor 64316)
5. THE FOGGY DEW (Trad. Irish) Spencer Clay-Piano
   (New York, 3rd Jan. 1913. Mat. B-12767-1; Victor 64326)
6. THE LOW BACKED CAR (Lover) Victor Orch.
   (New York, 28th Mar. 1913. Mat. B-13031-1; Victor 64329)
7. EILEEN ALANNAH (Thomas) with Victor Orch.
   (New York, 2nd May 1913. Mat. B-13231-1; Victor 64341)
8. MY WILD IRISH ROSE (Olcott) with Victor Orch.
   (New York, 6th Apr. 1914. Mat. B-14667-1; Victor 64426)
9. AVOURNEEN (King) with Victor Orch.
   (New York, 7th Apr. 1914. Mat. B-14673-1; Victor 64431)
10. COME INTO THE GARDEN, MAUD (Balfe) Vic Orch/Rogers
    (New York, 30th Mar. 1915. Mat. C-15846-1; Victor 74434)

Bands 9-11 of side 11, and side 12 comprise the complete musical soundtrack from the film 'Song o' my heart'.

SIDE FIVE – THE ARTISTIC DEVELOPMENT (IV)

1. WHEN IRISH EYES ARE SMILING (Ball) Victor Orch.
   (Camden, N.J. 20th Sept. 1916. Mat. B-18387-2; Victor 64631)
2. EILEEN: EILEEN (Herbert) Victor Orch. cond Victor Herbert
   (Camden, N.J. 5th Apr. 1917. Mat. B-19448-2; Victor 64666)
3. MY IRISH SONG OF SONGS (Sullivan) Victor Orch.
   (Camden, N.J. 30th Apr. 1918. Mat. B-21809-1; Victor 64796)
4. THAT TUMBLE DOWN SHACK IN ATHLONE (Sanders) Cr. Rec.
   (Camden, N.J. 10th Dec. 1919. Mat. B-23456-5; Victor 64837)
5. SWEET PEGGY O'NEILL (Waldrop) Creator Rec.
   (Camden, N.J. 30th Mar. 1920. Mat. B-23791-2; Victor 66028)
6. THE BARD OF ARMAGH (Trad. Irish) Vic. Orch/Pasternack
   (Camden, N.J. 30th Mar. 1920. Mat. B-23792-2; Victor 983-A)
7. THE NEXT MARKET DAY/THE BALLYNURE BALLAD
   (Camden, N.J. 2nd Apr. 1920. Mat. B-23904-1; Victor 64926)
8. LITTLE TOWN IN THE OLD COUNTY DOWN (Sanders) Cr. Rec.
   (Camden, N.J. 17th June 1921. Mat. B-25353-2; Victor 64994)
9. JESUS MY LORD, MY GOD, MY ALL (Barnby) Victor Orch.
   (Camden, N.J. 20th Oct. 1922. Mat. B-27031-4; Victor 66122)
10. THE LONDONDERRY AIR (Trad. Irish)
    (Camden, N.J. 26th Sept. 1923. Mat. B-28608-2; Victor 983-B)

SIDE SIX – THE ARTISTIC DEVELOPMENT (V)

1. HOLY GOD, WE PRAISE THY NAME (Trad. German) Vic. Orch.
   (Camden, N.J. 9th Apr. 1924. Mat. B-29870-2; HMV AGSA46
2. I LOOK INTO YOUR GARDEN (Wood) Victor. Orch.
   (Camden, N.J. 24th Apr. 1925. Mat. BVE-32539-2; Victor 1147)
3. WHEN TWILIGHT COMES, I'M THINKING OF YOU (Horne)
   (Camden, N.J. 28th Sept. 1926. Mat. BVE-36362-3; Victor 1197)
4. KATHLEEN MAVOURNEEN (Crouch) Edwin Schneider-Piano
   (Camden, N.J. 11th Oct. 1927. Mat. CVE-39889-3; Victor 6776)
5. LOVE'S OLD SWEET SONG (Molloy) Edwin Schneider-Piano
   (Camden, N.J. 11th Oct. 1927. Mat. CVE-40165-2; Victor 6776)
6. BIRD SONGS AT EVENTIDE (Coates) Edwin Schneider-Piano
   (Camden, N.J. 11th Oct. 1927. Mat. BVE-40166-2; Victor 1303)
7. BELOVED I AM LONELY (Craxton) Edwin Schneider-Piano
   (Camden, N.J. 11th Oct. 1927. Mat. BVE-40167-1; unpublished)
8. THE IRISH EMIGRANT (Barker) Edwin Schneider-Piano
   (Camden, N.J. 13th Jan. 1928. Mat. BVE-41544-2; Victor 1528)
9. BY THE SHORT CUT TO THE ROSSES (Milligan-Fox) Schneider-Pf.
   (Camden, N.J. 13th Jan. 1928. Mat. BVE-41546-1; Vic. 10-0041-B)
10. NORAH O'NEALE (Trad. Ulster) R.C.A. Victor Sym. Orch.
    (Camden, N.J. 18th Oct. 1929. Mat. BVE-56198-1; unpublished)

SIDE SEVEN – IRELAND'S AMBASSADOR OF SONG (I)

1. I'M FALLING IN LOVE WITH SOMEONE (Herbert) Victor Orch.
   (New York, 17th Mar. 1911. Mat. B-10062-1; Victor 64174)
2. AN EVENING SONG (Blumenthal) Victor Orch.
   (New York, 30th Mar. 1911. Mat. C-10135-1; Victor 74243)
3. SAY "AU REVOIR", BUT NOT "GOODBYE" (Kennedy)
   (New York, 28th Mar. 1913 on matrix B-13033-1; Vic. 64328)
4. A LITTLE LOVE, A LITTLE KISS (Silesu) Victor Orch.
   (New York, 1st May 1913. Mat. B-13220-2; Victor 64343)
5. LOVE, HERE IS MY HEART (Silesu) Victor Orch.
   (Camden, N.J. 20th Sept. 1916. Mat. B-18384-2; Victor 64623)
6. A DREAM (Bartlett) Victor Orch.
   (New York, 7th Apr. 1914. Mat. B-14676-2; Victor 64434)
7. WHEN MY SHIPS COME SAILING HOME (Dorel) Victor Orch.
   (New York, 29th Mar. 1915. Mat. C-15839-2; Victor 74428)
8. SING! SING! BIRDS ON THE WING (Nutting) Victor Orch.
   (New York, 10th Nov. 1915. Mat. B-16762-2; Victor 64532)
9. DREAMS (Strelezki) Victor Orch. cond. Walter B. Rogers
   (Camden, N.J. 9th May 1916. Mat. B-17646-1; Victor 64603)

SIDE EIGHT – IRELAND'S AMBASSADOR OF SONG (II)

1. CALLING ME HOME TO YOU (Dorel) Vic. Orch.
   (Camden, N.J. 30th Spr. 1918. Mat. B-21808-2; Victor 64803)
2. DREAM ON, LITTLE SOLDIER BOY (Berlin) Vic. Orch.
   (Camden, N.J. 24th Sept. 1918. Mat. B-22253-1; HMV AGSA51)
3. WHEN YOU LOOK IN THE HEART OF A ROSE (Methven)
   (Camden, N.J. 16th Apr. 1919. Mat. B-22690-2; Victor 64814)
4. LEARN TO SMILE (Hirsch) Vic. Orch.
   (Camden, N.J. 17th June 1921. Mat. B-25351-4; Victor 64982)
5. THREE O'CLOCK IN THE MORNING (Robledo) Vic. Orch.
   (Camden, N.J. 17th Oct. 1922. Mat. B-27029-3; Victor 66109)
6. INDIANA MOON (Jones) Vic. Orch.
   (Camden, N.J. 8th Apr. 1924. Mat. B-29864-2; Victor 1011)
7. A LOVE SONG OF OLD MEXICO (Schertzinger-Marcheta)
   (Camden, N.J. 8th Apr. 1924. Mat. B-29865-2; Victor 1011)
8. ALL ALONE (Berlin) Vic. Orch.
   (Camden, N.J. 17th Dec. 1924. Mat. B-31523-2; Victor 1067-A)
9. ROSE-MARIE (Friml) Vic.Orch.
   (Camden, N.J. 17th Dec. 1924. Mat. B-31526-3; Victor 1067-B)
10. WHEN YOU AND I WERE SEVENTEEN (Kahn) Vic.Orch.
    (Camden, N.J. 23rd Apr. 1925. Mat. BVE-32534-4; Vic. 1086-A)

FURTHER RECORDINGS FROM PEARL

McCormack, Peter Dawson, Gigli, Kreisler and many other great artists feature on PEARL LP reissues. Free catalogue available on application.

The first PEARL McCormack boxed set COUNT JOHN McCORMACK: THE YEARS OF TRIUMPH is also available. Catalogue numbers GEMM 155-60; from the source from which you obtained THE GENTLE MINSTREL, or direct from PEARL RECORDS.

SIDE NINE – IRELAND'S AMBASSADOR OF SONG (III)

1. MOONLIGHT AND ROSES (Doret) Victor Orch.
   (Camden, N.J. 23rd Apr. 1925. Mat. BVE-32535-2; Victor 1092-A)
2. JUNE BROUGHT THE ROSES (Openshaw) Victor Orch.
   (Camden, N.J. 23rd Apr. 1925. Mat. BVE-32536-1; Victor 1086-B)
3. THE SWEETEST CALL (Morrow) Victor Orch.
   (Camden, N.J. 23rd Apr. 1925. Mat. BVE-32537-2; Victor 1092-B)
4. YOU FORGOT TO REMEMBER (Berlin) Victor Orch.
   (Camden, N.J. 14th Oct. 1925. Mat. BVE-33464-1; Victor 1121-A)
5. OH, HOW I MISS YOU TONIGHT (Burke) Victor Orch.
   (Camden, N.J. 14th Oct. 1925. Mat. BVE-33465-1; Victor 1121-B)
6. JUST A COTTAGE SMALL BY A WATERFALL (Hanley) Cr.Rec.
   (Camden, N.J. 27th Oct. 1925. Mat. BVE-33819-3; Victor 1133-A)
7. THROUGH ALL THE DAYS TO BE (Hope) Victor Orch.
   (Camden, N.J. 27th Oct. 1925. Mat. BVE-33820-3; Victor 1133-B)
8. MOTHER, MY DEAR (Treharne) Victor Orch.
   (Camden, N.J. 27th Oct. 1925. Mat. BVE-33821-1; Victor 1137)
9. WHEN YOU AND I WERE YOUNG, MAGGIE (Butterfield) Vic. Orch.
   (Camden, N.J. 17th Dec. 1925. Mat. BVE-23525-4; Victor 1173-B)
10. SILVER THREADS AMONG THE GOLD (Danks) Victor Orch.
    (Camden, N.J. 23rd Dec. 1925. Mat. BVE-11834-4; Victor 1173-A)
11. A BROWN BIRD SINGING (Haydn Wood) Victor Orch.
    (Camden, N.J. 23rd Dec. 1925. Mat. BVE-34176-2; Victor 1137)

SIDE TEN – IRELAND'S AMBASSADOR OF SONG (IV)

1. THE FAR AWAY BELLS (Gordon) Victor Orch.
   (Camden, N.J. 28th Sept. 1926. Mat. BVE-36361-1; Victor 1215-B)
2. LILIES OF LORRAINE (Connor) Victor Orch. Creator Rec.
   (Camden, N.J. 30th Sept. 1926. Mat. BVE-36374-1; Victor 1229)
3. A ROSE FOR EVERY HEART (Cadman) Vic. Orch. Creator Rec.
   (Camden, N.J. 30th Sept. 1926. Mat. BVE-36375-2; Victor 1229)
4. CALLING ME BACK TO YOU (Seaver) Victor Orch. Creator Rec.
   (Camden, N.J. 30th Sept. 1926. Mat. BVE-36376-2; Victor 1197)
5. BECAUSE I LOVE YOU (Berlin) Victor Orch.
   (Camden, N.J. 17th Dec. 1926. Mat. BVE-37148-2; Victor 1215-A)
6. SOMEWHERE A VOICE IS CALLING (Tate) Victor Orch.
   (Camden, N.J. 12th Apr. 1927. Mat. BVE-15419-3; Victor 1247)
7. FALLING LEAVES (Logan) Victor Orch. Creator Rec.
   (Camden, N.J. 4th May 1927. Mat. BVE-38387-5; HMV AGSA63)
8. WHEN YOU'RE IN LOVE (Blaufuss) Victor Orch. Creator Rec.
   (Camden, N.J. 11th Oct. 1927. Mat. BVE-38731-5; HMV AGSA63)
9. THE ROSARY (Nevin) L. Kennedy-vlc E. Schneider-Pf.
   (Camden, N.J. 12th Oct. 1927. Mat. BVE-40171-2; Victor 1458)
10. DEAR OLD PAL OF MINE (Rice) Edwin Schneider-piano Creator Rec.
    (Camden, N.J. 13th Jan. 1928. Mat. BVE-41543-2; Victor 1321)
11. ROSES OF PICARDY (Wood) Edwin Schneider-Piano
    (Camden, N.J. 13th Jan. 1928. Mat. BVE-41545-2; Victor 132[illegible]

SIDE ELEVEN – IRELAND'S AMBASSADOR/ 'SONG O' MY HEART'

1. SONNY BOY (De Sylva/Brown/Henderson) Vic. Orch.
   (Camden, N.J. 19th Nov. 1928. Mat. BVE-48178-3; Victor 1360)
2. JEANNINE, I DREAM OF LILAC TIME (Shilkret) Vic. Orch.
   (Camden, N.J. 19th Nov. 1928. Mat. BVE-48179-1; Victor 1360)
3. SONG OF THE NIGHT (Waldrop) Vic. Orch/Shilkret Cr. Rec.
   (Camden, N.J. 19th Nov. 1928. Mat. BVE-48180-1; Victor 1463)
4. THE GATE WAY OF DREAMS (English) Vic. Orch/Shilkret. Cr. Rec.
   (Camden, N.J. 19th Nov. 1928. Mat. BVE-48181-1; Victor 1463)
5. UNDER THE SPELL OF THE ROSE (Martin) Vic. Orch/Shilkret
   (Camden, N.J. 7th Dec. 1928. Mat. BVE-49240-1; HMV AGSA62)
6. I LOVE TO HEAR YOU SINGING (Wood) Vic. Orch.
   (Camden, N.J. 10th Apr. 1929. Matrix BVE-51613-2; Victor 1425)
7. A GARDEN IN THE RAIN (Gibbons) Victor Orch.
   (Camden, N.J. 12th Apr. 1929. Mat. BVE-51621-2; Victor 1400-A)
8. LOVER, COME BACK TO ME (Romberg) Victor Orchestra
   (Camden, N.J. 12th Apr. 1929. Mat. BVE-51622-2; Victor 1400-B)
9. THE BOHEMIAN GIRL: WHEN COLDNESS OR DECEIT (Balfe)
   (Los Angeles Phil. Auditorium, May 1929. Mat. MVE-62874-1; unpub)
10. A FAIRY STORY BY THE FIRE (Merikanto) E. Schneider-Pf.
    (Los Angeles Phil. Auditorium, May 1929. Mat. MVE-62874-1; unpub)
11. JUST FOR TODAY (Seaver) with Organ. Cr. Rec.
    (Los Angeles Phil. Auditorium, May 1929. Mat. MVE-62874-1; unpub)

SIDE TWELVE – 'SONG O' MY HEART'

1. I FEEL YOU NEAR ME (Hanley) Edwin Schneider-Pf. Cr. Rec.
   (Los Angeles Phil Auditorium, May 1929. Mat. MVE-62875-1A; unpub)
2. KITTY MY LOVE, WILL YOU MARRY ME? (Trad. Irish)
   (L.A. Phil. Auditorium, May 1929. Mat. MVE-62875-1A; unpub)
3. THE MAGPIE'S NEST (Trad. Irish melody)
   (Los Angeles Phil. Auditorium, May 1929. Mat. MVE-62875-1A; unpub)
4. THE ROSE OF TRALEE (Glover) Edwin Schneider-Piano
   (Los Angeles Phil. Auditorium, May 1929. Mat. MVE-62876-1; unpub)
5. LUOGHI SERENI E CARI (THE DEAREST PLACE) (Donaudy)
   (Los Angeles Phil Auditorium, May 1929. Mat. MVE-62876-1; unpub)
6. LITTLE BOY BLUE (Nevin) Edwin Schneider-Pf.
   (Los Angeles Phil Auditorium, May 1929. Mat. MVE-62876-1; unpub)
7. PLAISIR D'AMOUR (THE JOYS OF LOVE) (Martini) Schneider-Pf
   (Los Angeles Phil Auditorium, May 1929. Mat. MVE-62877-1A; unpub)
8. ALL MEIN GEDANKEN (ALL MY THANKS) (Trad. German) Schneider-Pf.
   (Los Angeles Phil. Auditorium, May 1929. Mat. MVE-62877-1A; unpub)
9. IRELAND, MOTHER IRELAND (Loughborough) Edwin Schneider-Pf.
   (Los Angeles Phil Auditorium, May 1929. Mat. MVE-62878-1A; unpub)
10. I HEAR YOU CALLING ME (Marshall) Edwin Schneider-Pf. Cr. Rec.
    (Los Angeles Phil Auditorium, May 1929. Mat. MVE-62878-1A; unpub)
11. A PAIR OF BLUE EYES (Kernell) Edwin Schneider-Pf. Cr. Rec.
    (Los Angeles Phil Auditorium, May 1929. Mat. MVE-62878-1A; unpub)

Pearl

Pavilion Records Ltd 48 High St Pembury Kent TN2 4NU